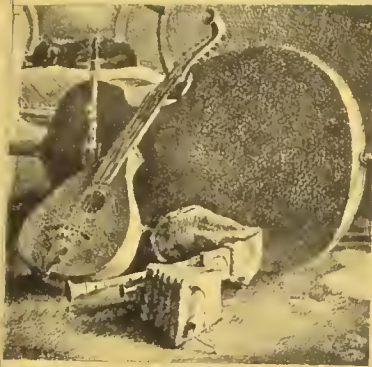


PIERCE BUTLER.

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FREDERICK SELCH



Pierre Butler.



MR. NICHOLSON.

ENGRAVED BY W. MASON, FROM A PHOTOGRAPH BY C. HARGREAVES.

NO.
OF
CLAYTON'S
Preceptive Lessons,
FOR THE
FLUTE.

London

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and sold by T. C. B. 1808. 22, High Street.

B

INTRODUCTION

In following the duties of his Profession, the Author has often regretted that so large a portion of the Hour generally devoted to the instruction of a Pupil, should necessarily be occupied in writing down and explaining the best Fingering &c. for particular Passages, and in correcting those bad habits which inexperienced performers are so apt to contract when they have not had the advantage of practising with an able Professor.

His principal inducements, therefore, for publishing the present Work, originated in a wish to save the time of his Pupils, and to meet the wishes of those Amateurs who are desirous of receiving his Instructions, but who, either from distance, or pecuniary disability, are precluded from taking regular Lessons.

The Rules laid down in these PRECEPTIVE LESSONS are not intended for that class of Flute Players who are unacquainted with the common rudiments of an Instruction Book, — but for those who have made some progress on the Instrument.

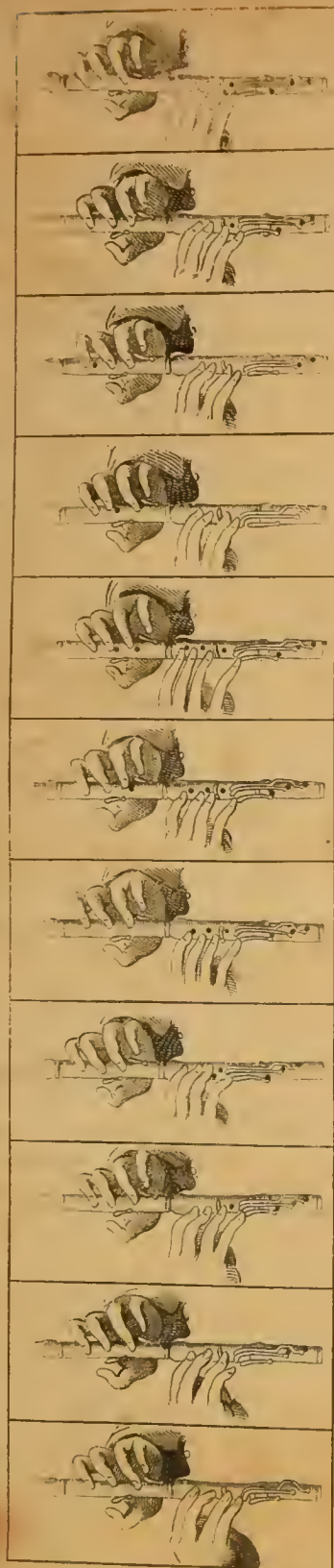
The Author's chief object will therefore be to elucidate its *Peculiarities* in regard to TONE, FINGERING, ARTICULATION, GLIDING, VIBRATION, and HARMONICS; and he will pay the more attention to these several subjects, because he is not acquainted with any other work wherein they are treated with that perspicuity which their importance to a Finished Performance so justly demands.

The work is intended to be comprised in Twelve Numbers, the first Six of which will illustrate those Keys most generally used and admired; namely, C, G, D, F, B, and E♭, devoting a Number to each.

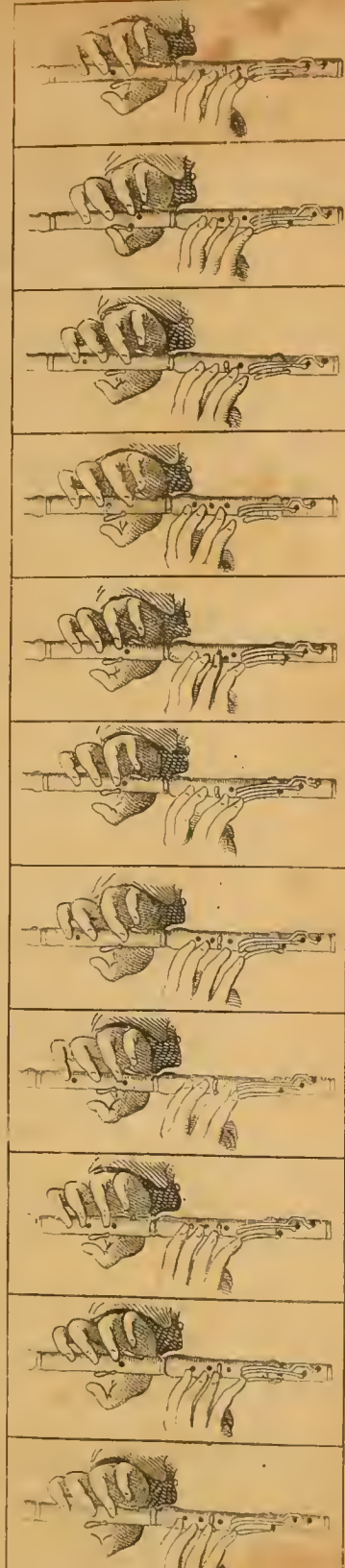
In each Number will be given the Author's best and easiest mode of FINGERING THE SCALE of which he treats; — the most perfect and approved SHAKES; — a variety of useful EXERCISES, calculated to facilitate the improvement of the Pupil; — a pleasing SLOW AIR; — and a familiar RONDO.

The last Six Numbers will contain the remaining Major and Minor Keys, and in the arrangement of the Exercises, Airs, and Rondos, of which they will consist, it will be the Author's endeavour to render them as pleasing and attractive as possible, — always preferring to engage the attention of his Pupils with Music of such a character, than to perplex them with difficulties, which even in the hands of the ablest Performers, rather astonish than delight.

Thus, then, without further apology, is this course of PRECEPTIVE LESSONS introduced to the Lovers of this admired Instrument; and the Author has only to hope that the Originality of its plan may not prove its only recommendation.

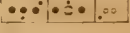




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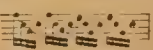
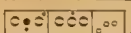
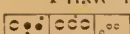
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NOTES


1. On some Flutes, the E will be found too sharp with the E \sharp key up, but when not so, I should recommend it up, as it greatly improves the Tone and from a bad Note in the first instance, the latter fingering places it on an equality with C, D, F &c.


2. This Note is often fingered thus,  which I consider bad, but am aware it is unavoidable where a passage is continued such as this  when played with rapidity: but in passages like the following  it would be inexcusable, as that equality of Tone, which it is so desirable to preserve throughout the whole of the Instrument, would be destroyed. The great difficulty in passing from D to F \sharp is in the attempt to slide them, when it is almost impossible to avoid the E \sharp intervening; but by articulating the D and F \sharp , or E \flat and F ascending, the difficulty will be obviated; it being much more easy to descend than ascend. — I am aware it will be asked, why the F \sharp long key should not be used? I answer, because I am of opinion that the more perforations there are in a Flute, the more imperfect is the Instrument.

3, 4, 5. These Notes will be very much improved when you have an opportunity of dwelling upon them by keeping up the F \sharp key, which will also strengthen your hold of the Flute.


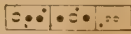
5. There are various ways of fingering this Note; the one I have marked, is in my opinion, decidedly the best, and ought always to be used where there is an opportunity of dwelling upon it; but in Rapid Passages ascending and descending, I should recommend it thus:  and in Arpeggio Passages, such as the following  thus: . — I have in many instances met with Pupils who have been taught to finger the C thus:  which I consider *very bad* and ought on no occasion to be used.

6. With respect to the D \sharp key being kept up; Vide Note 1.


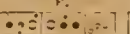
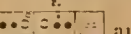
8. This Note B I generally finger thus,  more particularly when followed by C, which is fingered in the same way, only raising the F \sharp key, forming the Harmonics of E and F, the fingering of which will produce the following Notes,

 and that on the same principle that a Bagle or Trummet is sounded by an alteration of the Embouchure; the B and C will be improved by raising the second finger of the left hand a little, and the E and F by raising the 3 d finger of the left hand; — this mode of fingering the B and C and the E and F, I would particularly recommend to the Pupil's Study, as, in many instances, it renders Passages much easier and greatly improves the Tone.

9. The above fingering I consider the best, but when it occurs in slurred Octaves,

thus,  the fingering for middle D must be used, making the upper note by raising the 2 d finger of the Right hand thus:  If, however, the Pupil uses a Flute with very large holes, the upper D in Octaves, must be fingered as the Octave below, producing the Top Note merely by the alteration of the Embouchure.


10, 11. These Notes I invariably finger in the same manner as the lower Octave, with the exception of the 3 d finger of the left hand being up. On some Flutes the E will be found too sharp, but this must be regulated by the Ear; and I strongly recommend the acquisition of this mode of fingering, not only as being much easier, but keeping the Flute more steady in the hands, as well in ascending and descending, as in the following passages —

 The notes, however, fingered thus   are perfect in playing Octaves, the upper E must be produced with the same fingering as the lower one, only that the G \sharp key must be raised. For the upper F, in Octaves, raise the 3 d finger of the left hand.

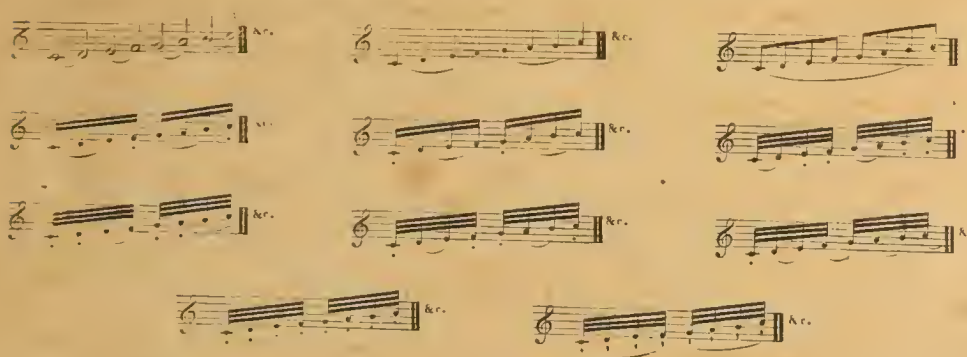
12. This note on some Flutes will be produced with more ease, and the Tone improved, by keeping up the G \sharp key.


The Pope having made himself perfectly acquainted with the fingering of the preceding Scale, the Author would recommend him to practise the same as follows.



The Scale being written in Semibreves, the Pupil should sound each Note as long as possible until he can produce a *full, clear, steady, and round* Tone; commencing very *piano*, and making a regular crescendo, until arriving at the fullest extent of the Tone; after which, strike the Note as firmly as possible, and gradually diminish the sound until it again becomes so very *piano* as to be reduced to a mere whisper.

It must be admitted that this is very difficult to accomplish in Perfect Time; for as the Tone is decreased, it is sure to become flat, if the size of the Embouchure is not increased. . . . This is done by turning the Flute a little outwards, and drawing the Lips closer to the teeth: whilst to increase the Tone, the very reverse of the above principle must be observed. . . . Having acquired this, make a perfect *crescendo*  *diminuendo* in the same breath, without dividing the


Note. Practise this from the lowest to the highest Notes, being careful that each is equally perfect in strength and quality of Tone; then practise the following ARTICULATIONS to the same Scale thus:

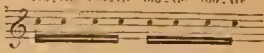


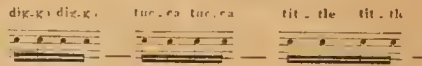
Be careful, in playing the Scales, that each Note shall have its proper length of time, and not played as I have often heard them, thus;  the same to be observed throughout the whole Scales, particularly in Staccato Passages, such as

the following  which are often falsely played thus: 

DOUBLE TONGUEING.

Whenever these marks appear  over or under a Passage in any of the Author's Music, such Passage is intended to be **DOUBLE TONGUED**, an Articulation which is most beautiful, when neatly executed, and produces a much more brilliant effect in any continued passage than any other.

There are various ways of practising it, such as the following  this ought to be studied until the second syllable becomes as clear as the first.

You may also vary the syllables by pronouncing  —
The Author, however, decidedly prefers the first.


VIBRATION.

The Author has deemed it most advisable to mark over each Note the finger with which the effect is to be produced, by which the Pupil will acquire it with greater facility than by a regular Scale. — Vibration on the Flute ought to resemble that of a Bell or Glass, the beats or pulsations of which are never rapid at first, but are governed by the strength of the Tone; for example, if your Tone is full and strong, the beat should be slow, but gradually increased in proportion as you diminish the Tone —

thus



GLIDING.

Whenever this mark  appears, the Notes to which it attaches, are intended to be **GLIDED**, one of the most pleasing expressions of which the Instrument is capable, — and which is produced by *sliding* the Finger or Fingers gently off so as to gradually uncover the hole or holes, instead of lifting them up suddenly. The Pupil should be careful to let the Note to which he glides be quite Sharp, as the Tone, in ascending so gradually, causes it to appear generally Flat.

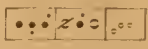

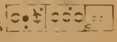
SCALE OF SHAKES FOR THE KEY OF C MAJOR.

Diagram illustrating the first seven notes of the C major scale (C4 to G4) with corresponding fingerings for the right hand on a flute. The notes are shown on a staff with a treble clef and a key signature of one flat (Bb). The fingerings are indicated by numbers 1 through 3.

Diagram illustrating the last five notes of the C major scale (A4 to C5) with corresponding fingerings for the right hand on a flute. The notes are shown on a staff with a treble clef and a key signature of one flat (Bb). The fingerings are indicated by numbers 1 through 3.

It is requested to observe, that a C-clef is used on the notes of the C Major, Tenors.

NOTES

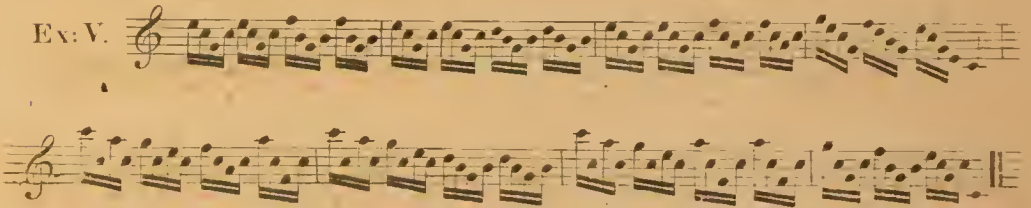
1. This shake is difficult to execute neatly, and therefore very seldom used.
2. 7. The above shake is the most perfect, but the following is the most brilliant. 
3. 8. This shake I have frequently heard made with the first finger of the right hand only, but the effect is bad; and I should recommend the above fingering to be at all times used.
4. 9. This shake is a perfect one, with or without the F \sharp key; but as it strengthens the Tone, and makes the Flute more secure in the hand, I should recommend its being kept up.
5. If the Pupil uses a seven keyed Flute, finger the above Note F as usual, and shake the long key with the first Finger of the Right Hand.
6. A bad shake, but the best mode of fingering it.
10. This shake, as before, is the most perfect; but by shaking the first finger of the Right Hand, instead of the F \sharp key, it will be still more brilliant. Should there be any difficulty in producing this Note, raise the second finger of the Left Hand a little. — If on a sevenkeyed Flute, shake it as the B below, Vide Note 5.
11. This shake may be produced as follows,  but it is not near so perfect or beautiful as the one above marked.
12. This is, on most Flutes, a bad shake; the fingering marked above I consider the best. On a Flute with large holes it may be produced thus 
13. If playing on a Flute with large holes, keep the D \sharp key up, instead of the C \sharp key down.
14. This shake is not only difficult to produce, but of very bad effect.

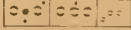
EX. IV.



Practise the above Ex. as the first, -- beginning slow, and altering the effect by all the variety of Articulation as marked in Page 4.

EX. V.




The above passage is a good study for Double Tongueing, and will be greatly facilitated by fingering the middle C thus, .

EX. VI.



**For the fingering of upper E and D in Octaves, see Page 3.

In playing the above Ex. the lower Note should first be sounded, from which slide to the upper one thus .

"A L L I E N' A I R GAY"

ADAGIO

* If you finger the C thus, vibrate with the 2^d finger of the left hand; if thus, vibrate with the 1st finger of the right hand.

⊕ Vibrate with the 1st key.

The Author has selected the above beautiful Air for its simplicity; in the hope of the Pupil paying his undivided attention to the marks of expression, without which no good effect can be produced.

"A L L I E N' A I R GAY"
WITH EXPEDIENTS.

ADAGIO

* Vibrate with the 3^d finger of the right hand.

A mistaken idea has long prevailed with regard to Slow Airs or Adagios, namely, that Melody is greatly improved by the introduction of a variety of Embellishments. My opinion is, that in all Slow Movements, or in National Airs, the simple, unadorned Melody, is not only more pleasing to the Ear, but affords the greatest latitude for the display of the most refined *Expression*; a beauty for which the Flute is justly celebrated, but which seldom succeeds in the practice of rapid Passages. In the repetition of the foregoing Slow Air are introduced a few Embellishments, for the practice of those who may admire them; but, as there is no regular rule or standard for Taste in Embellishment, I would in general recommend the Simple Melody alone to be practised.

"THE PLOUGH BOY"
arranged as a
ROMANCE

ALLEGRO
MODERATO

1st R.

2nd R.

3rd R.

4th R.

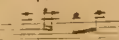
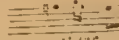
5th R.

6th R.

Vary the Articulation

D.C. E. P. O. V. S.

* Vibrate with the 1st finger of the Right hand.

* Play this Bar  as if written thus.  making the upper Notes by the alteration of the Embouchure: if there is any difficulty in producing them raise the second finger of the left hand.

The musical score is written in a single system across 12 staves. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by letters like *f*, *p*, *ff*, and *pp*. There are also markings for repeat signs, specifically "3. R." (third repeat) and "1. R." (first repeat). The score is a complex piece of music, likely a variation or a more advanced version of a well-known piece, given the numerous repeat signs and dynamic markings.

The Author has taken a liberty in altering the second part of this Air; — his motive being to avoid the introduction of any note which has not appeared in the Scale of the present Number: this has also prevented his making any Modulations in the Bardo or Exercise.

PREFATORY REMARKS

In the course of the Author's Teaching, he has frequently observed that when playing in three or four Flats or Sharps, the execution of a passage has not been retarded by the introduction of the 3^d or 4th Flat or Sharp, but rather from the want of a correct Fingering of some other note or notes more closely connected with the Scale of C. Therefore — In presenting the *Second* Number of his PRECEPTIVE LESSONS to the Amateurs of the Flute, the Author pre-supposes that the Pupil has already made himself thoroughly acquainted with the Fingering &c. of the *First*; and, if correct in this assumption, he will experience but little difficulty in accomplishing the Exercises &c. in the present Book.

The Scale of C Major, so fully and particularly treated in the first Number, is the foundation on which all the others are built; and as it is the Author's intention to conduct the Pupil, step by step, to those Keys which, — from their being less common, are *therefore* thought more difficult, — he wishes strongly to impress upon the mind of the Pupil, the indispensable necessity of making himself perfectly master of the first Book, as a sort of Ground Work for the rest, before he commences the Second, and subsequently of the Second previous to his proceeding to the Third, and so on; as, from the natural progression of the Scales, each Number of the work will be so intimately connected with the preceding one, that a knowledge of the former Numbers will be quite essential to the Pupil's success, whichever Key he may be studying.

The truth of these observations will be seen at once when it is recollected that the only difference between the Key of C and G, is, that the F in the latter is made Sharp; — between G and D, that the C is Sharp; — between D and A that the G is Sharp, &c. The procession by Flats is equally simple; for the only difference between the Key of C and those of F, B \flat , and E \flat , &c, is, that the B, E, and A are made Flat respectively.

In this Number, the Author has taken considerable pains to elucidate the nature of some of the most useful *Harmonics*, and as they are eminently serviceable to Tone & Effect, in all such passages as those wherein he has introduced them, he cannot too strongly recommend them to the Pupil's practice. *See* Examples NOS 5, 6 & 9, the Andante, & W. 12.

SCALE of G MAJOR.



For the fingering of the other Notes, consult the first Number.

1. On most Flutes, with the above fingering, the F# will be found too flat: I should therefore recommend the F# key being kept up, whenever the passage is sufficiently slow to admit of it; and in *Descending Passages*, (particularly in Slow and Plaintive Airs) I should finger the F# thus, $\boxed{\text{•••••}} \boxed{\text{•••••}}$: these Remarks also apply to the first or lower F#. The superiority of this mode, in descending passages, is strikingly elucidated in Examples NOS 2 & 5 which see, — and observe that where the F# is intended to be fingered in this way, it is denoted by a small Circle being placed over or under the Note.

2. There are various ways of fingering the upper F#, the one above marked, however, is, in the Author's opinion, decidedly the best. In rapid passages, ascending as high as G, or descending from it, he would finger it thus ••••• as it only requires the movement of *one* finger to produce the second note, when, by the other, it obliges the Action of *three*, which the following passage (fingered both ways) clearly proves:



On Flutes with very large holes, the upper F# when dwelt upon, must be fingered thus, ••••• , but in rapid passages, as recommended above,


SHAKES on F#.



For the Shakes to all the other Notes in the key of G, *View* the Scale in Book 1.

F# of the lower and middle F# as marked in the preceding Scale, and shake

the 1st finger of the right hand; by keeping up the F \sharp key, the Tone will be improved, and the Flute made more steady in the hand. —

3. ... Finger the upper F \sharp thus,  and shake the 1st finger of the right hand. If there is any difficulty in producing the Note, uncover *half* the hole under the 2^d finger of the left hand.

In practising a Shake, begin at first Slow, and let the motion of the finger be quite regular; then gradually accelerate the motion until you have a clear, brilliant Shake. Be careful to shake the *Finger* and not the *Hand*.



Practise the above Example with all the Various Modes of Articulation, as marked in Page 4 of Book 1.

See Note N^o 1, Page 14, for the Fingering of the Descending F \sharp .

* For an explanation of the Small Notes, see Reference to Ex: V. Page 16.



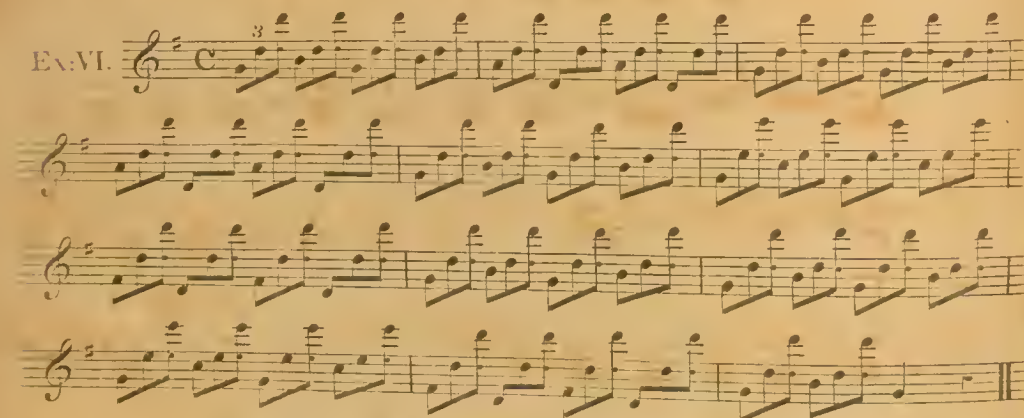
The observation under Ex: 2 in the 1st Book (as far as it regards Tone) will apply to this Example.



Vary the fingering of F² in this Ex: first thus then thus



* Whenever a note or passage is written as above, in any of the Author's Music, it is intended that the Small or Under Note should be fingered, instead of the upper one, & by an alteration in the Embouchure, or strength of blowing, the upper note is produced, as the *Harmonic* of the note fingered. On this head, consult the Reference N^o 8. in Page 3 of the 1st Book.



The Author has written the above Ex^t to gain a flexibility in the lips, which is quite as essential as flexibility in the fingers.

For the fingering of upper D & E in Octaves, see Reference N^o 11. Page 3 in the 1st Book.

EX.VII.

Practise the above Ex: with the various Articulations, marked in Page 4 of the 1st Book.

EX.VIII.

The Author would generally *Double Tongue* such passages as the above: he has however marked an Articulation which has a good effect: The U note in each four of the Arpeggio should be accented.

EX: IX.

The above is intended to exercise the Pupil in Shakes. For the double notes see Ex: 5. D.C.

EX: X.

"J.C. IS NEITHER SLAVE NOR MASTER."

ANDANTE

VARIATION

Where this note is attached to the F# the Note is intended to be fin.

the nature of the double Notes or Harmonics explained in the Remark to EX: 5.

C. Nicholson.

ALLEGRETTO
BRILLANTE

The musical score is written for a single melodic line in 3/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo and character are indicated as 'ALLEGRETTO BRILLANTE'. The notation includes a variety of note values, primarily eighth and sixteenth notes, often beamed together. There are several measures with rests, some marked with an 'x'. Dynamic markings include 'p' (piano), 'f' (forte), and 'Cres' (crescendo). There are also markings for 'D.C.' (Da Capo) at the end of the piece. The score is divided into several measures by bar lines, with repeat signs appearing in some sections.

SCALE of D MAJOR.

The image shows a musical score for the D Major scale. It consists of two staves. The top staff is in treble clef and shows the ascending scale from D4 to D6. The bottom staff is in treble clef and shows the descending scale from D6 to D4. Fingerings are indicated by numbers 1-5. Fingering diagrams are provided for several notes: D5 (1-2-3-4-5), E5 (1-2-3-4-5), F#5 (1-2-3-4-5), G#5 (1-2-3-4-5), A5 (1-2-3-4-5), B5 (1-2-3-4-5), and D6 (1-2-3-4-5). The descending scale uses the same fingerings in reverse order. The final note, D4, is marked with an 'x' and has a fingering diagram showing 1-2-3-4-5.

1. ————— The fingering marked to this Note is decidedly the best, but in rapid passages ascending, it will be found difficult, in which case it must be fingered thus: $\left[\begin{smallmatrix} \circ & \circ & \circ \\ \circ & \circ & \circ \end{smallmatrix} \right] \left[\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix} \right] \left[\begin{smallmatrix} \circ & \circ & \circ \\ \circ & \circ & \circ \end{smallmatrix} \right]$ — with this fingering, however, the Note cannot be dwelt upon, being much too flat. In descending passages, it ought (with a very few exceptions) always to be fingered with the long key as in the Scale, and to impress this the more fully upon the pupil's attention, it will be denoted throughout the work by this mark (x) in every passage where it is recommended.

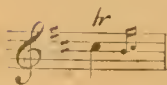
2. ————— This note is marked with the best fingering, and as it is quite as easy, and much more perfect than any other, must at all times be used

3. 4. ————— The Author conceives he is the first who has ever introduced these Notes into print. They are, however, so difficult to produce that he has not the least expectation of ever seeing passages written for them, — but as in the course of this work he purposes shewing every thing connected with the Flute which comes within his own knowledge of the Instrument, he has thought proper to mark them.

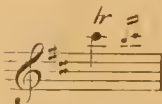
5. ————— For an explanation of this mark (x) see page 14, Note 1.

SHAKES on C \sharp .

This Shake is fingered thus, but being rather difficult, is seldom written, not only on that account, but from the unpleasant rattling noise occasioned by the action of the key.*



This is the best and most perfect Fingering: it can however be shook thus:



This is the best and easiest fingering for the upper C \sharp , and therefore ought always to be used.

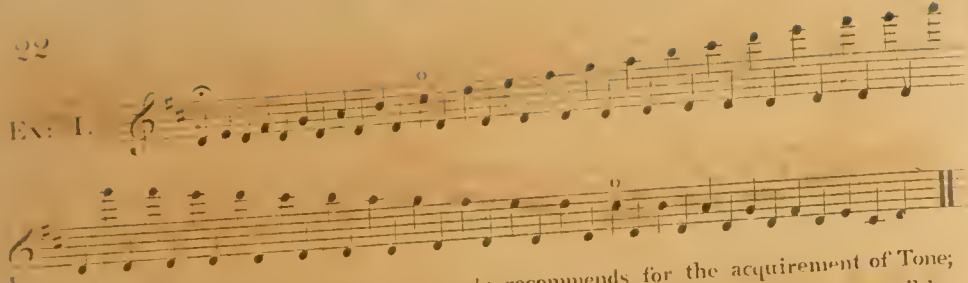
For the Fingering and Shakes to all the other Notes connected with this Scale, see the preceding N^{OS} of the Work.

* This latter objection, however, has lately been obviated by Messrs

CLEMENTI & C^O who have applied to their Flutes their new invention of Elastic Plugs, by which, and the additional advantage of Double Springs to the Keys, the Performer is enabled to execute even the most rapid Passages or the most Chromatic Modulations, without the least offensive noise from the action of the Keys.

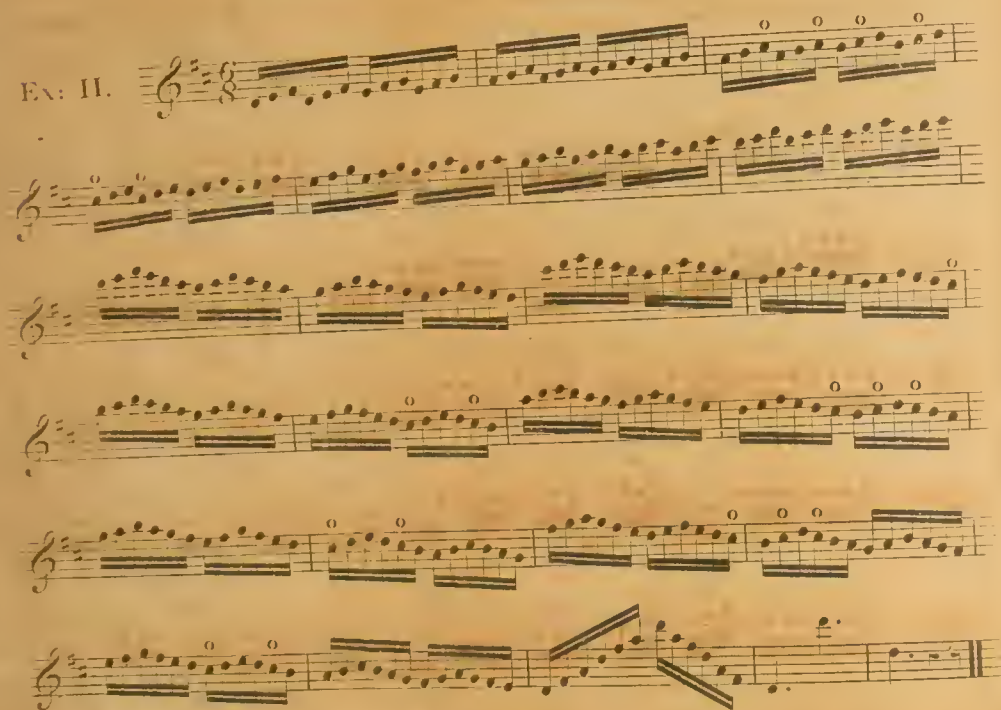
To these Flutes the author has devoted a great portion of his time and attention; in regard to the Bore &c, they are modelled precisely upon the principle of his favorite old Flute, so well known in all the Public Concert Rooms, — in consequence of which, such are the improvements which he, in conjunction with the Manufacturers, has been enabled to make, — and such is their Freedom, Power, Sweetness, and Brilliance of Tone, that he has discarded his old Flute in their favor, and confidently recommends them as perhaps the best Instruments of the kind ever offered to the Public. Overtune that they are stamped “CLEMENTI & C^O LONDON, C. NICHOLSON’S IMPROVED.”

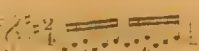

EX: I.



The above study the Author strongly recommends for the acquirement of Tone; it ought to be practised very slow, striking each note as firm and clear as possible.

EX: II.



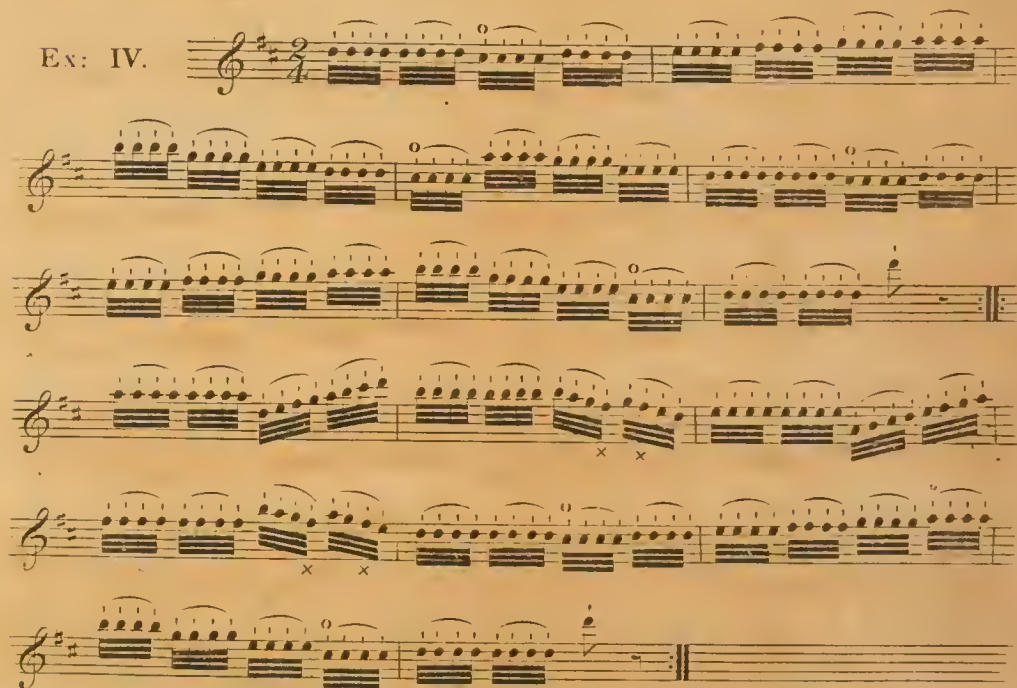
Vary the Articulation to the above passage and be careful not to play it (like many Amateurs) as if written thus,  but thus, 

Ex: III.



After having acquired the above Articulation, practise the Ex: with the various others marked in Book 1st page 4.

Ex: IV.



It is scarcely necessary to say that this Ex: is to be Double Tongued throughout; Let it be practised until the second syllable of the Articulation is as clear and distinct as the first. Begin slow; a little practice and perseverance will soon remove the difficulty which will be at first experienced.

EX: VI.

Respecting the Harmonics, see Remark to the 5th Ex^t which will apply to the above also.

"JA HYD Y MOS."

EX: VII.
ADAGIO

The Appoggiaturas, or small Notes, which form a beautiful Accompaniment to the above Air, must be sounded with great delicacy.

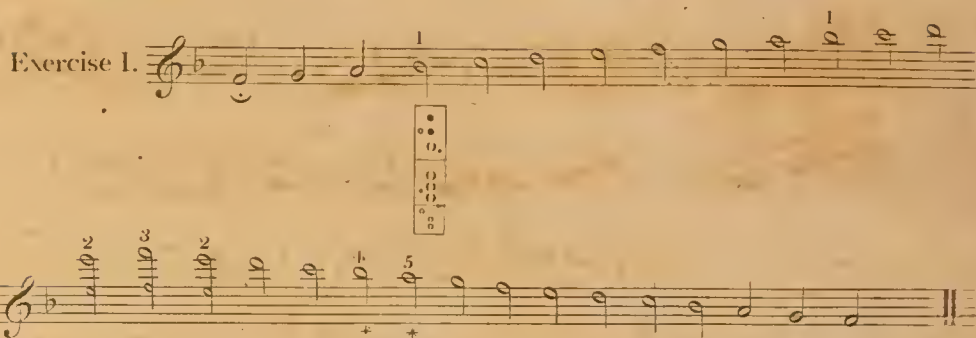
EX: VIII.
All^o Mod^o

(6) Play the Slurred Octaves as if written thus

Several anonymous communications having reached the Author, expressing a wish that he would explain the precise position of the Lips, Embouchure, &c; in order to produce that peculiar quality of Tone for which the best Flute Players are so much admired, he begs to refer such correspondents to his Instruction Book already before the public, where they will find this subject clearly and distinctly treated. Convinced, however, how very inferior all written precepts are to oral instruction, in so nice a matter, and willing as far as possible to be serviceable to those Amateurs who may follow the course of practice pointed out in these PRECEPTIVE LESSONS, he will have much pleasure in giving a Lesson *gratis* on the formation of the Embouchure &c, to all who may possess the Work when complete; and by One Lesson on this subject he feels assured that a Pupil will derive more benefit than if he were at the trouble to peruse a whole Volume.

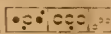

SCALE of F MAJOR.

The following pre-supposes the Pupil to be thoroughly acquainted with the preceding Numbers of the Work.



Exercise 1. 

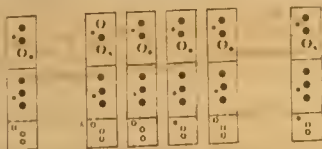
Let the above Exercise be practised very slow, dwelling on each Note as long as the breath will admit, until the Tone is clear and brilliant from the lowest to the highest Note.—

NOTES.

1. This Note, (B \flat) the Author universally fingers as above; he has, however, met with Professors as well as Amateurs, who have fingered it thus;  this he must attribute to their having originally practised on a Flute without the additional keys, or having studied in the French School, where this fingering is not unusual, and where Rapidity of Execution is the primary object rather than firmness and equality of tone.
2. 3. The Author generally fingers the upper E and F as if written the Octave below, with this exception, that he keeps the 3^d finger of the left-hand up particularly when the E is either followed or preceded by E. On this subject, consult the References N^{os} 10 and 11, Page 3 in the first Book.
4. 5. The middle B \flat in the keys of F and B \flat has a beautiful effect when fingered thus;  particularly when followed by A, which must be fingered in the same way, only that the D \sharp key must be down. This mode of fingering the B \flat and A is strongly recommended to the Pupil's attention, especially in Slow and Pathetic Music, where it has the happiest effect.—

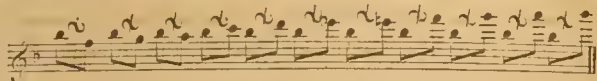
Whenever the B \flat and A throughout this Work, is intended to be fingered as above, it will be denoted by this mark (X) which will be placed over or under the Note where it is recommended.

When a Turn is thus written,  the B₂ and A should be fingered in the same way, thus;  and, indeed, this mode of



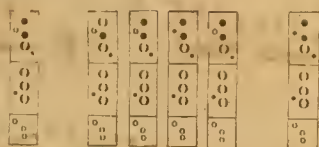
Fingering will apply to any Turn on the middle B₂, in the keys of F and B₂, whatever the concluding Note may be.

— The following for Example:



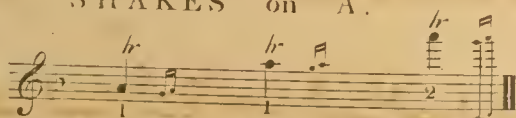
The Author is aware that the Turn on middle B₂ may be (and generally is)

fingered thus.  The C, however, will be found so

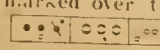


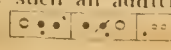
very flat, that the upper fingering must at once be entitled to a decided preference.

SHAKES on A.



NOTES.

1. When a Shake is marked over this Note, in the keys of F or B₂, it must be fingered thus,  by which the B₂ will be perfect. The Author has often heard A shook in these keys as marked in Book I; the effect, however, is bad; as the B₂ must necessarily be half a Tone too Sharp. — A lever might easily be attached to the B₂ key, to make the Shake, but as the above is so good, and as an additional key would only render the Flute more complicated, and consequently more likely to get out of order, the Author could not approve of such an addition.

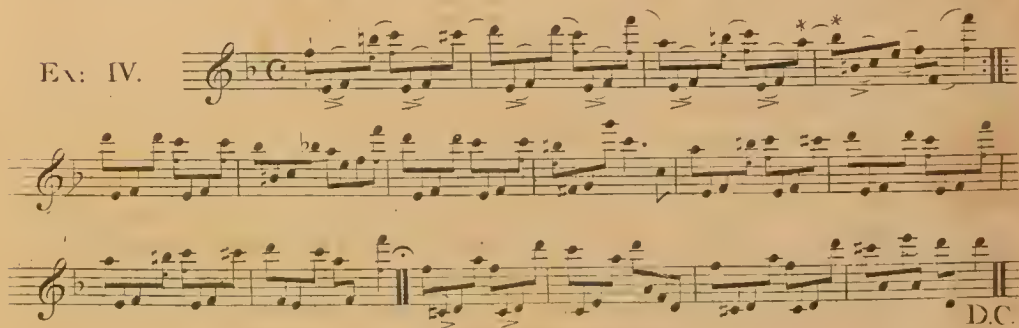
2. Finger the Shake of upper A thus;  and the returns the Harmonics of lower C and D. —



The above Exercise will be found difficult to execute neatly, in consequence of the Articulation requiring the slide from the D to the F: the practice however is highly useful, and will gain strength in the 3^d finger of the right hand. After having acquired the above, practise the passage with the under Articulation, which will be found much more easy, and which proves, that the great difficulty generally complained of in passing from D to F, is not in the fingering, but in the attempt to slide them.



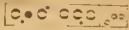
This Ex^t is not difficult to finger, but difficult to play *well*, as its effect entirely depends on an equality of Tone.



After having acquired this Ex^t with the above Articulation, practise it with the single Tongue, striking each note as firmly as possible.

EX: V.

Let the Pupil be careful, in practising the above Ex^t, that the last note of each four, is as strong as the preceding three. The various Articulations marked in Page 4 of the 1st Book may be applied to this Passage.

When the MARK appears over the C it is intended to be fingered with the 2^d finger of the Left Hand thus: 

EX: VI.

Practise this Ex^t very slow until every Note is distinctly heard.

EXERCISE.

EX: VII.

PRELUDES

Ex: VIII.

Be careful, in practising the above Prelude, that each Note in the rapid runs, ascending and descending, is distinctly heard. It is difficult to execute and the Pupil ought therefore to begin slow.

Ex: IX.

This Ex: will be found highly useful to gain a flexibility in the lips, and is an excellent practice for Double Tongueing.

THE SCOTCH OF BLAIRNEY.

IRISH MELODY.


Adagio

f > *p*
pp
f
p
ppf
ad libm
pp
Calando
pppp

The more ad lib! the Embellts to the above beautiful Melody are played, the better will be the effect; Let the Pupil, however, be careful that the Air is strictly preserved.

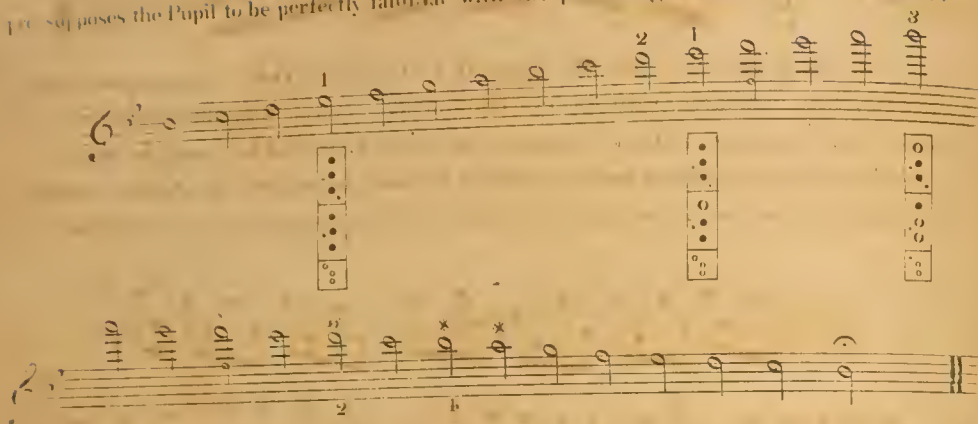
C. Nicholson.

ALLEGRO

The Author has written the above "Bourgeois" principally for the exercise of Triplets, the Articulation of which (where three occur on the same note) is difficult, either with the single, or double Tongue, consequently a good study for each he would, however, generally do by them, by blowing the *first* and articulating the following two, thus:  12

The following
SCALE of B \flat MAJOR.

The supposes the Pupil to be perfectly familiar with the preceding Numbers of the Work.



NOTES

1. These Notes, (middle and upper E \flat) are generally fingered with the top or first finger off; the consequence is, they can seldom be blown strong in Time, as they get too Sharp by forcing: The Author would therefore recommend them as marked above.
2. In ascending, as high as upper E \flat , or descending from it, the D should be fingered as upper E \flat , only keeping the D \sharp key down, thus:

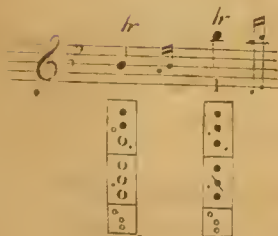
•	•	•
•	•	•
•	•	•

. When such fingering is intended; it will be denoted throughout the work by the following Mark being placed under or over the Note (\emptyset).
3. The above fingering is the most perfect on a Flute with holes of the usual size; but the following if with large holes:

•	•	•
•	•	•
•	•	•

.
4. For an explanation of this mark (*) See page 27 under reference 4 and 5, Book 1.

SHAKES on B \flat .



- NOTE 1. This Shake may be produced in the same way as the first, but the C will be too flat. If playing upon a Flute of 8 keys, finger the B \flat as lower E \flat , and shake the long F \sharp key: the return will be the Harmonics of D & E \flat as above.

Exercise I.



It will be perceived that the upper D, E \flat , F, G, F, E \flat , D &c: are fingered exactly as the two lower Octaves, with the exception of the D ascending, which must be fingered as the Harmonic of G. To produce the upper G, the D \sharp key must be down. The Scale of B \flat has always been considered difficult to execute; the Author, however, feels confident, that with the above fingering, it will be found as easy as any other.

EX: II.



Be careful, in practising the above Ex^t, that the lower note of each Octave is distinctly heard.

* Should there be any difficulty in producing the upper E \sharp with the above fingering, raise the G \sharp key.

Ex: III.



For an explanation of this mark (x) see Note 1st page 14, Book 2, — and for this mark (o) see Note 1st page 20, Book 3.

The Author cannot too strongly recommend the acquirement of the above Ex^t as being an excellent Study for that system of fingering, which he wishes his Pupils to adopt.

EX: IV.

ff

The above Ex^t ought to be very carefully practised, to preserve an equality of Tone in the ascending and descending passages. Apply the various Articulations marked in page 4.

EX: V.
ALLEGRO

f

ff

The first two Notes of each Crotchet in the 1st Bar &c of the above Ex^t must be played as quick as possible, to give the intended effect, dwelling the remainder of the time on the third note; if this is not strictly observed, it will have the effect of playing each three in Triplets.

Ex: VI.

To sound the high Notes, they ought to be struck with the Tongue, by which half the exertion of blowing (which would otherwise be required) will produce them. — Unless this is observed, it is very difficult to pass abruptly from a very low to a very high Note, without harshness of Tone.

Ex: VII.

The Author has written the above Passage principally for the Exercise of the B, or Thumb key. Vary the Articulation as before directed.

EX: VIII.
MODERATO

Musical score for Exercise VIII, Moderato. The score is written in G major (one sharp) and 2/4 time. It consists of six staves of music. The first staff begins with a treble clef and a common time signature (C). The music features various articulations including slurs, accents, and dynamic markings such as *f*, *p*, *allib*, *Allº*, *dolce*, and *p calando*. The piece ends with a double bar line.

For the fingering of the Turn on the first note of this Ex: see page 28, Book 4. $\frac{1}{2}$ The Articulations marked to the above Capriccio must be strictly attended to, or the desired effect will be lost.

POLOUPOINE

EX: IX.
MODERATO

Musical score for Exercise IX, Moderato. The score is written in D major (two sharps) and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features various articulations including slurs, accents, and dynamic markings such as *f*, *p*, and *Cres*. The piece ends with a double bar line.

EX: X.
MODERATO

Vary the Expression and Articulation of the above Ex? — observing to tip the first note in each four of the Arpeggios clearly and distinctly, — whilst the Scale passages ascending and descending should be executed with that smoothness and equality of Tone which so closely imitates, and which may be so aptly compared to the flowing of a Stream of Sound.

"HILL LARG SYL"

ANDANTE

3^d R.

1st R.

3^d R.

2^d L.

pp

dolce

h

p

calo

Tempo *ppio*

p

calo

pp

To encumber the above favorite Melody with Embellishments, would only be to deprive it of the beautiful simplicity of its character; the Author has therefore introduced but few. The Air itself, indeed, quite unadorned, is susceptible of the most delicate and refined Expression.

ANDANTE.

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It begins with the tempo marking 'ANDANTE.' and a key signature of one flat (B-flat). The music is characterized by extensive slurs and grace notes, indicating a flowing, lyrical style. Dynamics include *pp* (pianissimo), *p* (piano), and *ppp* (pianississimo). The score concludes with a double bar line and the instruction 'D.C.' (Da Capo).

* Where the slurred D's occur in the last movement, accent them very strongly with the Breath, but do not tip them with the Tongue.

The following

SCALE OF E^b MAJOR

pre-supposes the Pupil to be familiar with the preceding N^o of the Work.

Exercise I.

NOTES.

1. For explanation of this Mark (*) See page 27, Book 4.

This mode of fingering the B^b the Author strongly recommends in the keys with 3, 4 or 5 flats, as the Flute is kept much steadier in the hand than by using the Thumb key when followed or preceded by C^b for Example, see Subject of Rondo—Page 48.

2. This Mark (ø) is explained in page 34, Book 5. —


3. In descending from A^b the middle & lower G has a beautiful effect when fingered as F^b with the A^b or G² key up. thus: particularly in concluding passages, such, for instance, as the following.

When such fingering is intended, it will be denoted through this work by the following Mark (ϕ). If a Shake is marked over G, in keys with 3 or 4 flats, it is generally fingered thus: this, however, is so difficult, that the Author recommends it thus: shaking F^b with the A^b or G² key up.

SHAKES on Eb.



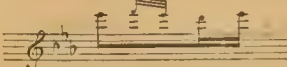

NOTES


4. The Shake on lower and middle Eb, whichever way it is fingered, is either extremely difficult or very imperfect. The Author has marked the most perfect fingering; which, however, he must observe, is so exceedingly difficult, that he despairs of ever hearing it executed with brilliancy. The following fingering  is easier, but so defective that it cannot be blown strong in tune. If playing on a Flute with 8 keys, finger the Second note in the Shake with the long F \sharp key.
5. For the Shake on upper Eb, the third finger and Thumb-key of the Left-Hand must be shook alternately.


The Pupil is recommended to practise the present N^o of PRECEPTIVE LESSONS until he is perfectly master of all the Exercises, and can execute the Scale from the bottom to the top of the Instrument, and back again, with evenness of Tone & rapidity of Execution; as the Author is unequivocally of opinion that it is not only one of the *sweetest* keys for Slow and Pathetic Movements, of which the Flute is capable, but of equal brilliance in quick passages, when properly understood.

A little careful practice will soon remove the difficulty which so many Amateurs apprehend (for there is more in the apprehension than in the reality) from seeing more than two flats in the Signature of the key.

When a Turn is marked over the upper Eb, it must be fingered

thus:  or, by making the upper F \sharp thus: 






EX. II.



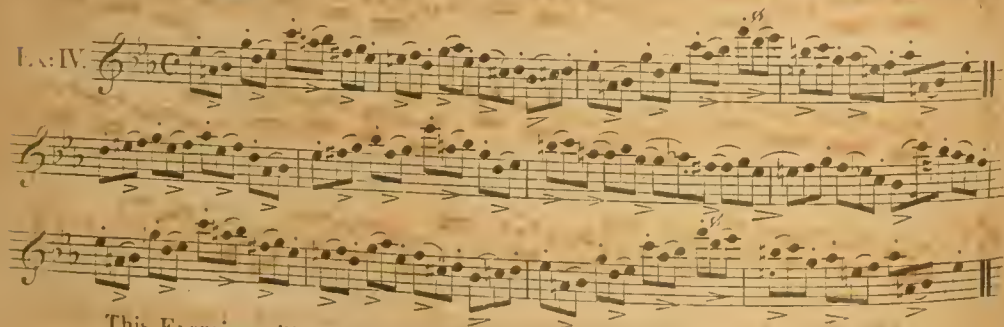
Vary the Articulation to the above Ex.^o and let it be practised at first very slow, until every note is heard with a full, clear, and brilliant Tone.

EX. III.



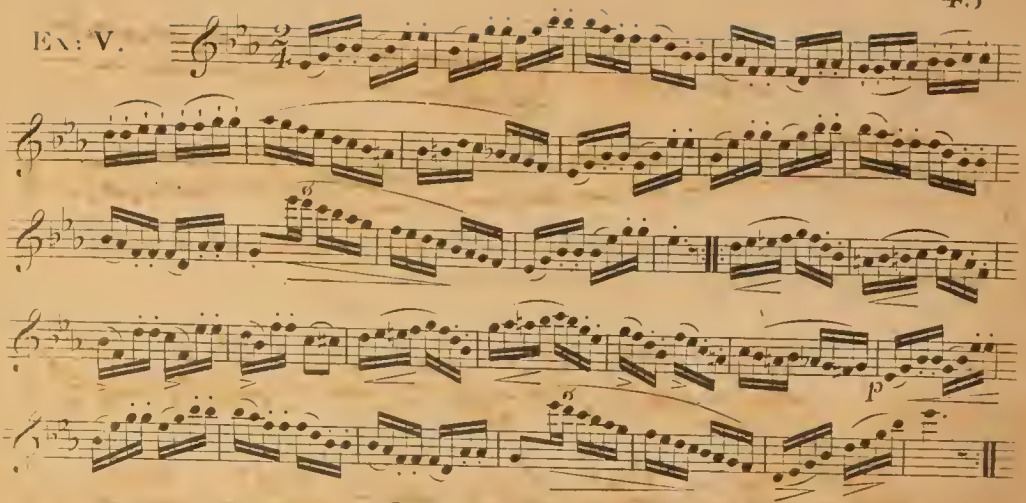
The Author has written the above Ex. for the practice of some of the most useful Turns in the key of Eb major. The fingering marked to the first bar, must be continued where the passage is repeated. When a Note is thus accented,  it is intended to be struck as firmly as possible, and *forced*. * For the fingering of this Turn, see Note 5, this Book.

EX. IV.



This Exercise will be found highly useful for gaining the power of forcing any marked Note. Be very careful to play in Time, which is only to be done (when Notes are so suddenly blown strong) by a strict observance of the principles inculcated in p. 1 of the 1st Book.

EX: V.



Let the Articulation to the above Ex^s be varied.—

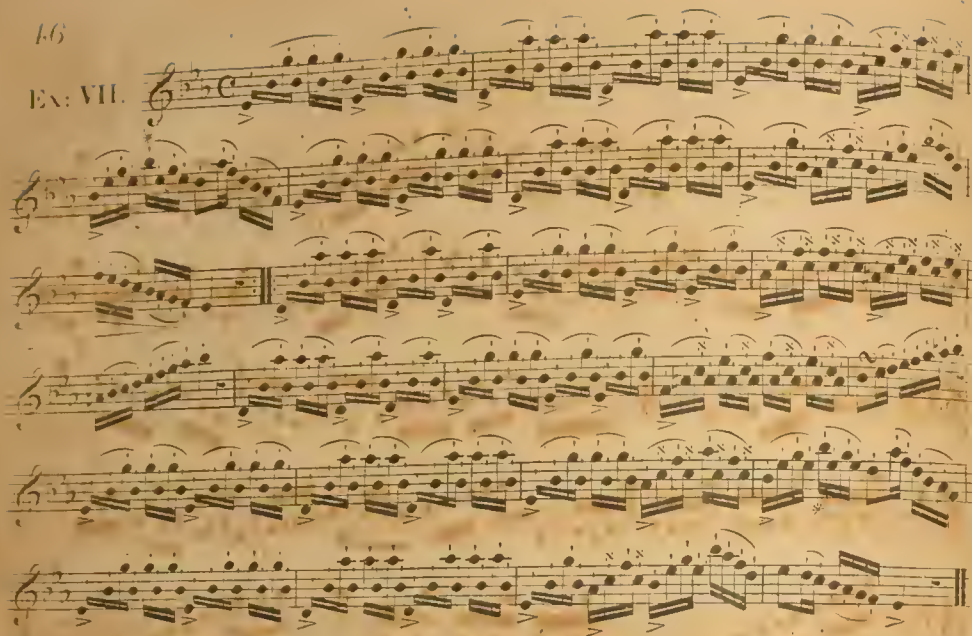
EX: VI.



The above Ex^s is strongly recommended as an excellent study for the acquirement of the Author's system of Fingering.

16

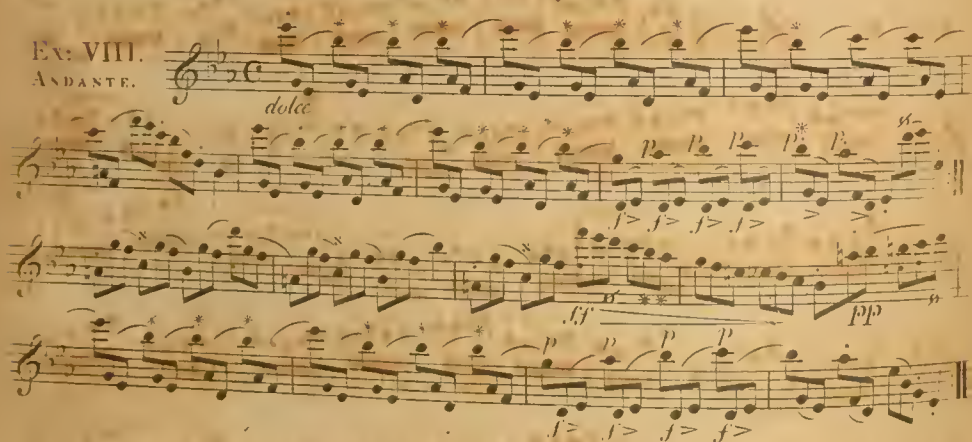
EX: VII.



This Ex^o is intended to give a command of the A^b and B^b keys, and must be Double-Tongued throughout.

EX: VIII.

ANDANTE.



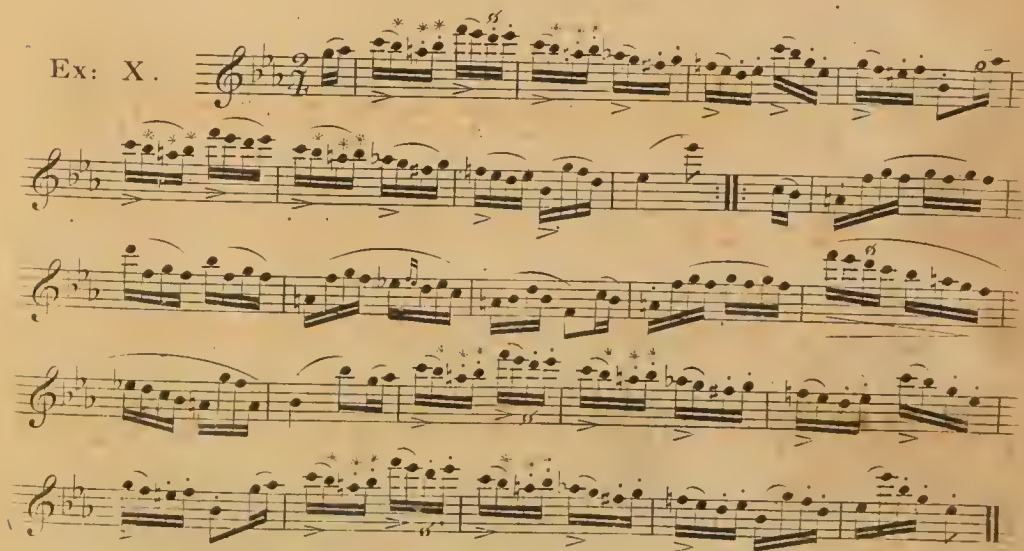
This Ex^o is well calculated for the improvement of Tone. Let the lower notes be brought out firm, and the upper notes clear and distinct.

EX. IX.
BRILLANTE



Let the full power of the Instrument be brought out in the practice of the above Ex. The passages, if properly executed, are extremely brilliant.

Ex: X.



Mozart.

ANDANTE

Musical score for Mozart's Andante, featuring six staves of music in G major, 3/4 time. The piece is marked 'ANDANTE' and includes various musical notations such as slurs, ties, and dynamic markings like 'f' and 'p'.

ROMZO

C. Nicholson.

ALLEGRO
MODERATO

Musical score for C. Nicholson's Romzo, featuring five staves of music in G major, 2/4 time. The piece is marked 'ALLEGRO MODERATO' and includes various musical notations such as slurs, ties, and dynamic markings like 'f' and 'p'.

This page contains 13 staves of musical notation, likely for a piano exercise. The key signature is G-flat major (two flats). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *ff* and *f*. The music is written in a style typical of 19th-century piano exercises.

The following
SCALE of A MAJOR.

pre-supposes the Pupil to be master of the preceding Numbers of the Work.

EX. 1.

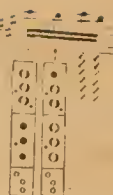
NOTES

1. For explanation of this mark, (o) see Page 20, Book 3.
2. This Note will be improved by keeping up the F \sharp key, which will also render the Flute less liable to be unsteady in the Hand. It *may* be fingered thus, but will be found imperfect, being much too sharp. There are passages (when played quick) which are difficult to execute, in consequence of having the 3 d and little finger of the left hand to move together, such as the following: to avoid such difficulty (in preference to adopting the latter fingering) the Author would play it as follows, keeping up the G \sharp key for every A, commencing with the 2 d and moving the 3 d finger of the left hand only.

3. It is difficult to play a passage such as the following: with the usual fingering, as renders the Flute unsteady in the Hand. The Author would therefore keep the right hand in its original position, for the fingering of C \sharp , & merely alter the left, to produce the B, thus:

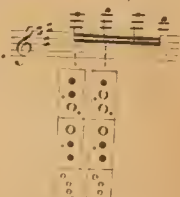
Or these Notes may be produced as the Harmonics of F \sharp and E, thus: this, however, is not so good in its effect as the method above.


The Author has often heard it when fingered thus  but never by



an Amateur, or Professor, who had any pretensions to play in Tune, the C being nearly a quarter of a Note too flat.

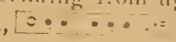
4. It has always been considered difficult to pass quickly from upper E^b to F[♯], particularly on a Flute with the large holes. It will be perceived, however, that the difficulty is obviated by the following fingering, making an alteration of one finger only, to produce the 2^d Note.



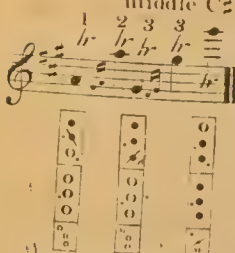
The F[♯], in the last passage, may also be fingered thus:  After having studied the above fingerings, apply them to the following EX. which includes most of the difficulties complained of in the key of A Major.



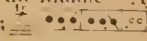
Here, however, it must be observed, that although the Author gives the easiest fingerings, he would be sorry to have them adopted when the passage is sufficiently slow to use the more correct fingerings marked in this and the preceding Numbers of the work.

5. In descending from upper A, the G[♯] should always be fingered as the middle C[♯], thus,  see EX. 10.

SHAKES.



NOTE 1. If playing on a Flute with 7 keys, the Shake on lower A may be produced by fingering A, & shaking the long B key with the 1st finger of the R.H.; it is, however, not so perfect as the one marked above, the B being too flat.

NOTE 2. In addition to the fingerings named in NOTE 1, the middle A may be shook as the Harmonic of lower D, thus:  & as so many Amateurs find a great difficulty in shaking the

fingers of the L.H. the Author feels confident the fingerings marked will be highly acceptable

NOTE 3. For the fingering of the Shake on G consult NOTE 2, annexed to the Scale.

EX: III.

VAR. I.

VAR. II.

VAR. III.

The few Variations to the above Ex^s are intended to shew how much the same Notes can be varied by Expression and Articulation. This could be carried to a much greater extent; but it is conceived that the above is sufficient to prove the necessity of attending to marks of expression and Articulation, to give an Author's intended effect to his Composition.

EX: IV.

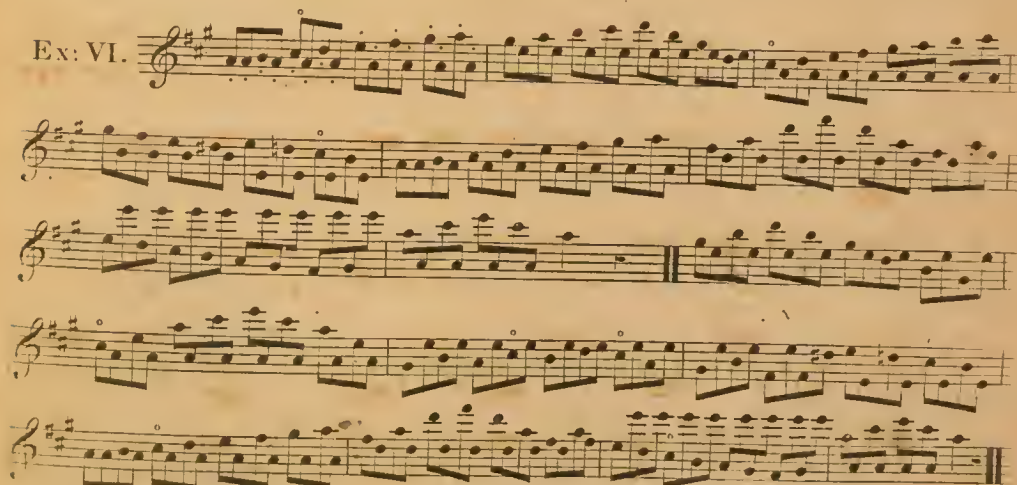
The above Ex^s is written expressly for the practice of the G[♯] key: vary the Articulation.

EX: V.



There are many Amateurs who erroneously think the articulation of Double Tongueing only applicable to very quick and continued passages; in consequence of this, their Tongue and fingers seldom move together in any others, which is the cause of that confused and inarticulate effect so often complained of. The above Ex: is written to obviate this difficulty and render the Tongue more independent of the fingers than is generally supposed requisite.

EX: VI.



Strike each Note of the above Ex: as strong as possible, and let there be a strict observance paid to the Tone, which must be firm and steady. This will be found an useful study to give flexibility to the Lips.

ALLEGRETTO

EX: VII.

* For explanation of this mark, (x) see Page 30, Book 4.

In the above Ex. the Author has marked the Air in Crotchets and Quavers, which Notes ought to be particularly forced, the others forming an Arpeggio Accompl, which, in strength of Tone, should be subservient, that the Melody may be distinctly heard. This, if executed as intended will have the effect of two Flutes.

ALLEGRO

EX: VIII.

Vary the Articulation to the above Exercise, and as it ascends, increase the Tone; this has generally a good effect.

Ex: IX.

Ex: X.

MODERATO

Practise the above Ex^s very slow, until the fingering is perfectly established; this will save the Pupil a great deal of subsequent trouble.

ANDANTE

DEKEY

p

f

ff

ff

hr

p

f

FF

calo

□ For the fingering of this Turn, see Page 28, Book 4.

* For an explanation of this mark, (≠) see Page 25, Book 4.

ADAGIO

All Embellishments ought to be executed as much in the free, or *ad libitum*, style as possible; and as they are always considered subservient to the Melody, it is generally advisable to play them in a subdued Tone, making *sweetness* their predominant Character. This observation will particularly apply to those introduced in the above beautiful Air, the Expression marked to which the Author wishes his Pupils strictly to observe.

POLONAISE

C. Nicholson.

ANDANTE

The Author has been anxious to elucidate most of the difficulties in the beautiful and brilliant key of which this No^o treats; fully confident that a perfect knowledge of it will render all subsequent Sharp keys comparatively easy.

◇ Accent this Shake as if written thus —

SCALE of A² MAJOR


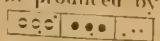
presumes the Pupil to be familiar with the preceding Numbers of the Work.




NOTES.

1. It will be perceived that the Fingering of middle D² is the same as for C² on the common Flute, with only one key. With this Fingering the Note is perfect: but if erroneously produced, by the best Fingering for C², (see Scale of D Major) it will be nearly a quarter of Tone too acute for the D in this key.

For the same reason, the proper fingering for D² would be too flat for the C² in Sharp keys: and hence it appears that although the C² and D² are generally considered by most Amateurs as being the same note, yet this is really not the case, and it is therefore absolutely necessary that they should be produced by different Fingerings.

If playing the ascending Scale, and the C² made thus,  which is decidedly the best, when the passage is sufficiently slow to admit of it, the D² ought to be produced by moving the Left Hand only, leaving the Right in the following  position.

2. The upper D² is produced as the middle, and may with good effect, when the C² precedes it and is fingered as the Harmonic of F², be produced as the Harmonic of F².

When a Turn is written thus,  (in the key of which this N^o treats) the upper Octave may not only be played as the first, but also by fin-

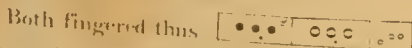
gering the small notes in the following passage,  as taught in the course of the Work.

It is scarcely necessary to observe, that the lower D² can only be fingered as the lower C².

SHAKES on A^b.



Both fingered thus



PRELUDE

59

MODERATO

Vary the Articulation to the above Prelude, and let it at first be practised very slow, with a strict observance to Tone.

EQUESTRIAN RONDO

ALLEGRO
MODERATO

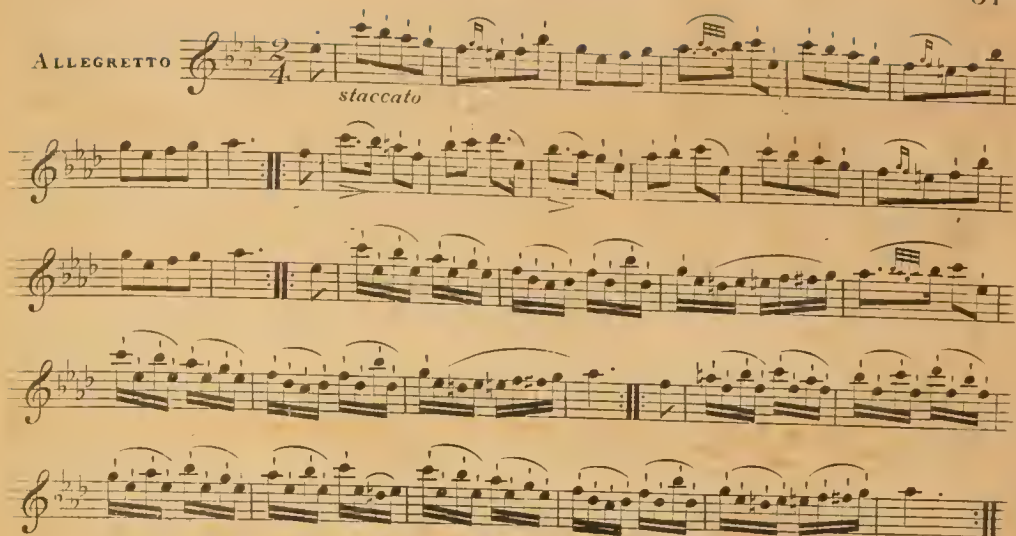
THE YELLOW-HAIRED LADY.

ANDANTE

The musical score is written for a single melodic line in 3/4 time, marked *Andante*. It features seven staves of music. The key signature has one flat (B-flat). The score includes various dynamics such as *f* (forte), *pp* (pianissimo), *ff* (fortissimo), *cal.* (crescendo), *ad libitum*, and *adagio*. There are also ornaments marked with 'R' and '3^d R.' (third repeat). The piece concludes with a double bar line.

The more *ad libitum* the above well-known and beautiful Air is played, the better will be the effect; and as all Embellishments lose their character, unless performed with ease and freedom, they should be practised, not only 'till a servile attention to the copy is unnecessary on the part of the pupil, but 'till he has acquired a correct idea of the *STYLE* in which they ought to be executed.

ALLEGRETTO



The above is the Subject and last part of a Rondo performed by the Author at one of the Covent Garden Oratorios, season 1821. —

PRELUDIO.



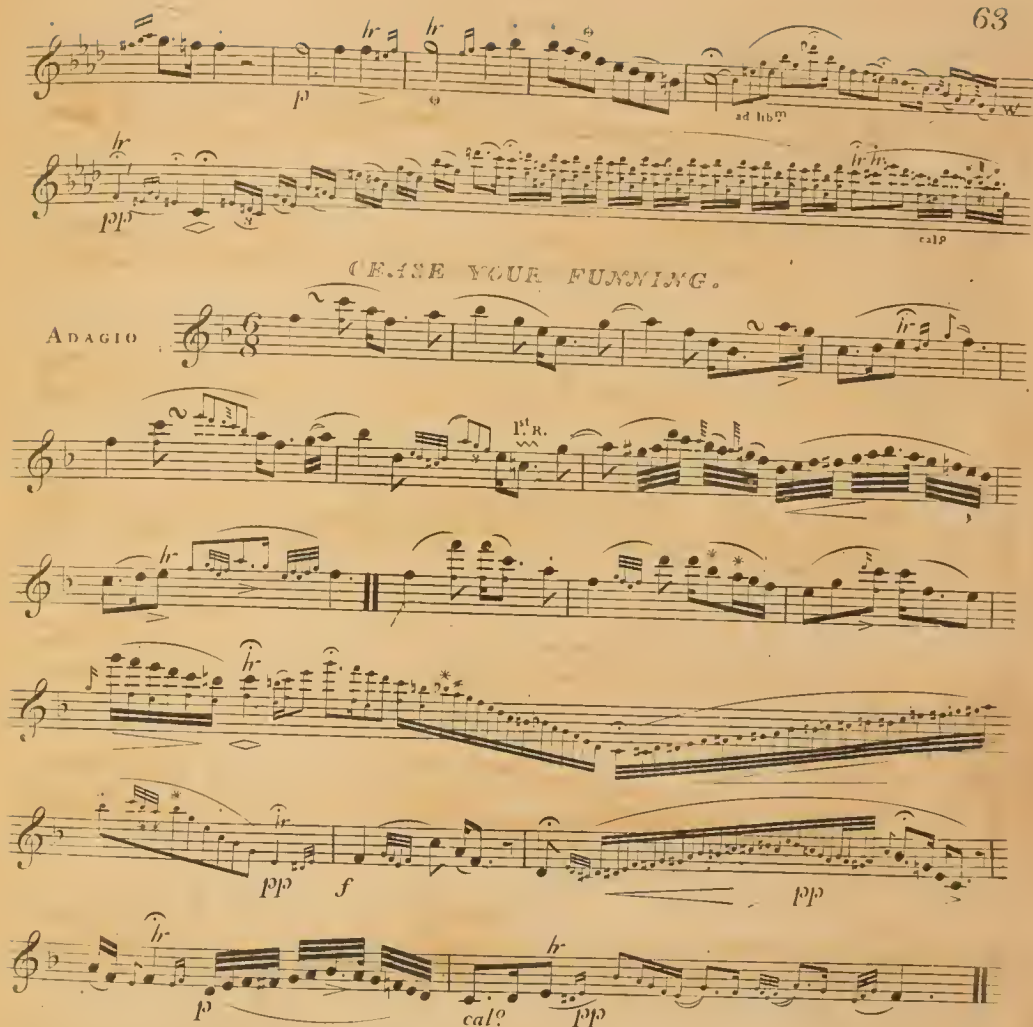
This Ex^t will be found an excellent Study for the Articulation of Double Tonguing. The Notes which have this mark (V) attached to them are intended to be struck as firmly as possible.

to NICHOLSON'S
 POT POURRI.

ALLEGRO
 CON BRIO

The musical score consists of ten staves of music, primarily in treble clef with a key signature of one flat (B-flat). The tempo is marked 'ALLEGRO CON BRIO'. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with *fz* (forzando) used for emphasis. Articulation includes accents, staccato marks, and slurs. The piece concludes with a repeat sign and a final cadence.

pp *ff* *fz* *ff* *fz* *fz* *cal.* *dolce* *pp* *3rd R.*



Although never before published, the foregoing Introductory Movement and Air may be remembered having been performed by the Author at many of the Public Concerts, in London and elsewhere. The Introduction is an excellent Study, and if strict observance be paid to the Fingerings, will be found brilliant without being very difficult: the latter, being in the key of F, would not have found a place in this, ^{2d} if it had not always succeeded the performance of the first movement. — and as it has on every occasion been honored with the approbation of the audience, and may consequently appear, in the Piece, with a Piano Forte Accompaniment, it is written as nearly as possible as the Author has been accustomed to play it.

The Author begs to observe, that he considers the Key exemplified in the present Number, as perhaps the most beautiful of which the Flute is capable; and that although four Flats appear in the Signature, it is much less difficult of execution than is generally imagined. In the course of his Teaching he has often found that the chief difficulty complained of, has been in reference to the D which inexperienced performers are apt to play Natural instead of Flat; but this, he is convinced is merely the effect of habit for as the Fingering of D₂ is extremely easy, he has almost invariably found that no sooner has a Pupil acquired a correct knowledge of the Scale, than he has been able to execute any passage in this Key with nearly as much facility as if written in any one of those already treated in the progress of the work.

As, therefore, the Key of A₂ Major is so great a favorite with the Author, and is seldom employed in Compositions for the Flute, he has been anxious to render this Number as interesting as possible; and in order to induce practice, — instead of Exercises of his own composition, — has rather preferred giving such popular Airs as have from their acknowledged beauty of melody, long been established in public favor, conceiving them best calculated to insure the pupil's practice, and from their presumed familiarity to his ear, to cheat him into a knowledge, and consequent admiration, of this very beautiful key.

WALTZ

C. Nicholson.

MODERATO

Minore

Let the various marks of expression, articulation and fingering be particularly attended to in the above Waltz.

ROSLIN CASTLE

65

(Scotch Air.)

ADAGIO

1st R.

2nd R.

3rd R.

Cres

f

pp

ff

cal.

D.R. Key.

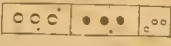
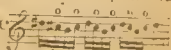
The beautifully pathetic Air of "Roslin Castle" having been received at the Oratorios of Covent Garden and Drury Lane Theatres with the most enthusiastic applause & been rapturously encored at both places, the Author has endeavoured to preserve the Embellishments &c exactly as he performed them on those occasions, and begs that the particular marks of Fingering and Expression may be carefully observed.

SCALE of E MAJOR

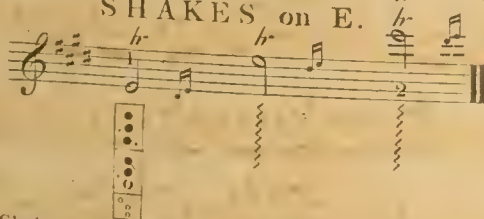
presumes the Pupil to be previously acquainted with the former Numbers of the Work.

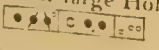
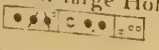
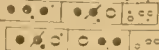


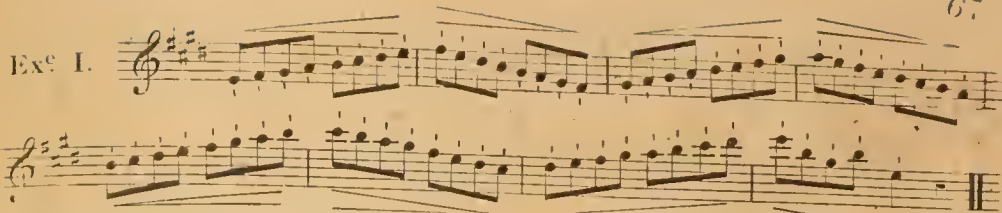
NOTES.

1. In this key, the C# must be fingered thus  but blown sharper than for D#; and as the next note, D# (the 7th of the key) requires to be as acute as possible, this fingering for the C# will be the most perfect. — Admitting the C# to be in Tune, when fingered with the long key (See Scale of D Major, Book 3,) still such fingering cannot be recommended in this key; for in all quick passages the transition from C to D ascending, or from D to C descending, becomes thereby so difficult, as to be almost if not intirely impracticable, as a trial of the following few Notes will sufficiently prove.  The fingering for the C# marked in the above Scale is therefore the easiest and best.
2. The only difference between the Fingering of D# and Eb, is, that the 1st finger of the Left Hand must be raised for the former, by which it becomes sharper than the Eb.
3. On many Flutes, the E, in this key, will be too sharp with the D# key up.
4. It has already been observed that the D# in this key ought to be blown more acute than Eb; — the upper D# will therefore be improved by fingering it as the latter note, with the addition of the G# key being raised, as marked in the Scale.

SHAKES on E.



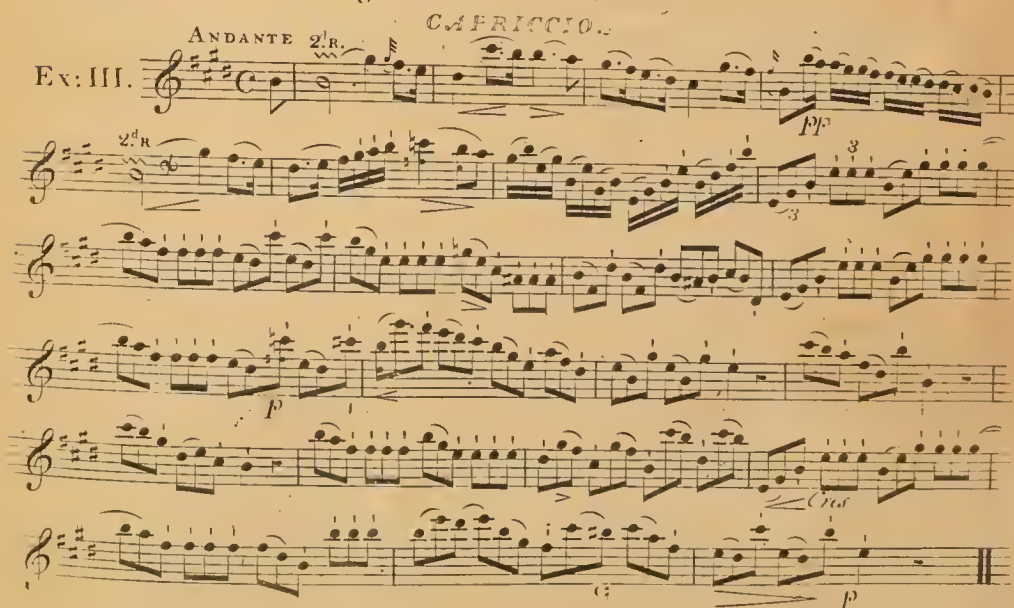
1. The Shake on lower E is often produced by shaking the 2nd finger of the Right hand, instead of the 1st; but the 1st being too flat, the Shake cannot be so brilliant as by the above fingering.
2. There are various ways of Shaking the upper E; it is perfect and easy to produce on a Flute with large Holes, thus  but on others it may be played thus,  or thus 



The above Exercise must be practised very slow at first, striking each Note as distinctly as possible; having accomplished this, increase in quickness until the passage can be played with rapidity, and a strict observance of the Articulation.



After having practised this Ex. with the Articulations marked, study it with those recommended in Book 1, Page 4.



This Capriccio is intended to be played quite ad libitum.

68

ANDANTE

EX: IV.

EX: V.

VAR:

Pay strict attention to the Tone, Articulation, Gliding and Vibration, marked in the above celebrated Air.

CHARLIE IS MY DARLING.

E minor, ANDANTE.

EX: VI.

EX: VII.

VAR:

ALL^o Mod^o

LARRY GROGAN.

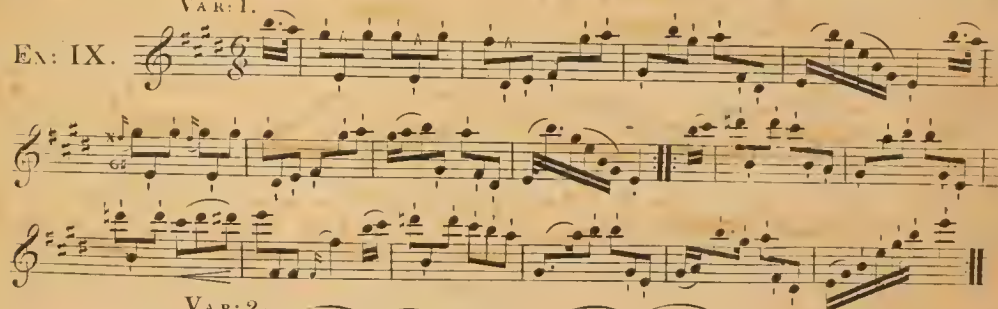
Favorite Irish Air.

EX: VIII.



VAR: 1.

EX: IX.



VAR: 2.

EX: X.



This Air will be found an useful and pleasing study, well calculated to give a facility of fingering in the key of E, and excellent practice for single and double Tongueing.

ANDANTE

EX: XI.

EX: XII.

VAR:

EX: XIII.

E minor

Let the Articulation of Double Tongueing be as close and distinct as possible, particularly marking the first note of each four in the Arpeggio; and in the ascending and descending Scales let the Tone be as full as possible in the Crescendos & piano in the Diminuendos.

PRELUDE

"PREFACEFUL SLURBING"

Andante

The musical score consists of ten staves of music in 6/8 time, written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Andante'. The score includes various musical notations such as slurs, ties, and dynamic markings. The first staff begins with a treble clef and a key signature of two sharps. The second staff has a 'C#' marking. The third staff has a 'F#' marking. The fourth staff has a 'f' marking. The fifth staff has a 'pp' marking and a 'Cris' marking. The sixth staff has a 'Minore' marking. The seventh staff has a 'hr' marking. The eighth staff has a 'tr' marking and a 'f' marking. The ninth staff has a 'p' marking. The tenth staff has a 'C' marking.




In the present Number, the Author has followed the plan of his last, by introducing popular and familiar Subjects, under the conviction that they will more readily lead to the detection of any mistake in the intervals, than if he had composed a variety of Exercises, foreign to the ear of the Pupil.

The last Number the Author took occasion to recommend very strongly, as illustrative of perhaps the SWEETEST key on the Instrument; and he would now urge the Pupil's attention to the present Number, as one of extraordinary BRILLIANCY, and well worthy of a little application to conquer the few difficulties it contains.

SCALE of B MAJOR.

NOTES.

- 1..... This Scale will be more perfect by producing the E and F without the D# key.
- 2..... This Note, (middle A#) may be fingered thus,  and in many passages will found much easier so; but the above being a little sharper is preferable.
- 3..... The only difference between upper A# and Bb, is, the G# key being raised for the former, which also facilitates its being produced.

The peculiar Fingerings and Harmonics are not marked in the present Book, under the presumption that the previous Symbols are deemed sufficient to enable the Amateur to apply them whenever they may be requisite.

SHAKES on B.

PRELUDE

For better practice, the Articulation may be varied

OH! DANNY, WILT THOU GANG WI ME?

75

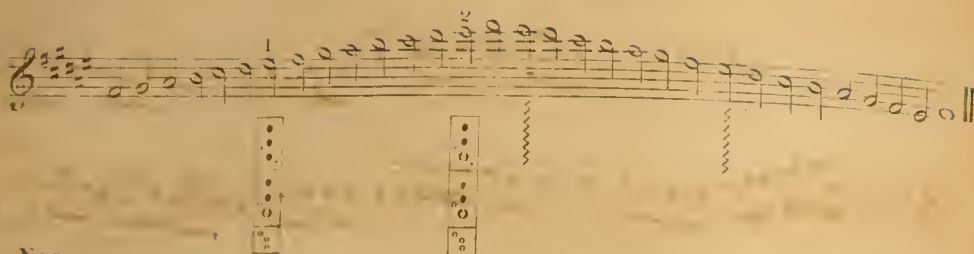
ADAGIO

"LION DORMOIT"

ALLEGRETTO

Although it is deemed advisable to make this the concluding Number of these "PRECEPTIVE LESSONS," it is hoped the Pupil will not proceed with the following until he has made himself perfectly acquainted with the foregoing Scale and Studies

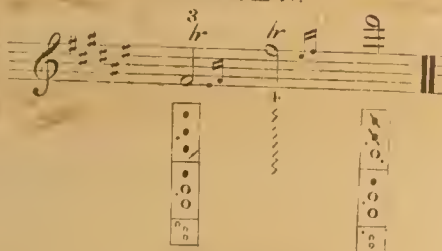
SCALE OF F# MAJOR.



NOTES.

1. The middle E# is fingered as F#, but when dwelt upon, should be blown a little sharper.
2. Should the upper E# be found too flat, raise the G# key.

SHAKES.



3. This Shake would be more perfect by raising the 1st finger of the Right Hand, for G#, (the second sound in the Shake) but would render it so extremely difficult, that it cannot be recommended.

4. This may be shook thus



Practise the above Prelude until it can be played without a break or unevenness in Tone, or Fingering, beginning very slow.

"SHEPHERDS, I HAVE LOST MY LOVE"

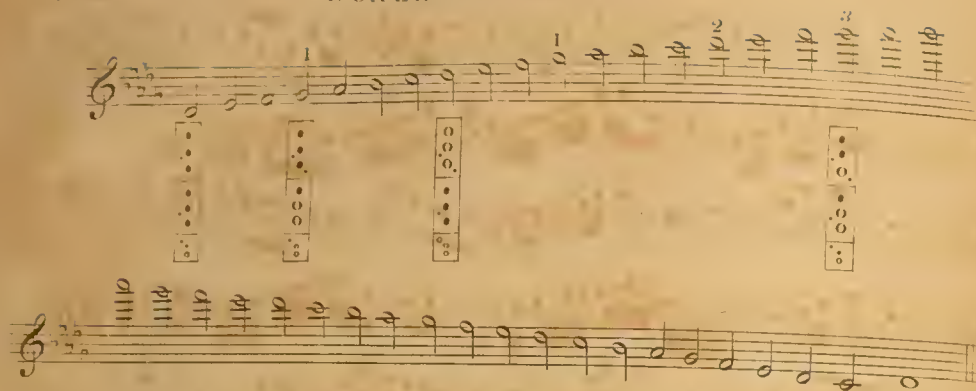
77

ADAGIO


HORNSPIPE

ALLEGRO

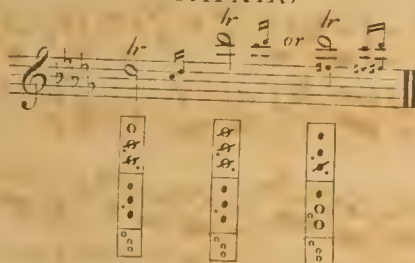
By the fastidious, this Hornpipe may be considered in vulgar taste; but being known to almost every Ear, — an excellent Study for a facility of fingering, and a good practice for the Double Tongue, it is given sans apology as a very desirable Exercise.

SCALE of D[♯] MAJOR.

NOTES.

- 1 These Notes, (lower and middle G^b) must not be so acute as F[♯], therefore produce them without raising the D[♯], or F[♯] keys.
- 2 For a full explanation of this D^b, consult Note 2, Page 58.
- 3 The difference between the upper G^b and F[♯], is, the C[♯] key must be kept down to flatten it, the F[♯] being too acute for G^b. — If playing on a Flute with large holes, finger it thus 

SHAKES



"CELESTIAL FLIGHTS"

51

• ADAGIO



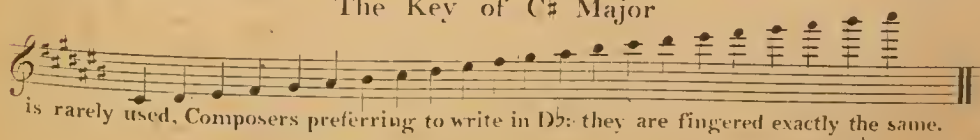
POLICIA

ALLEGRO

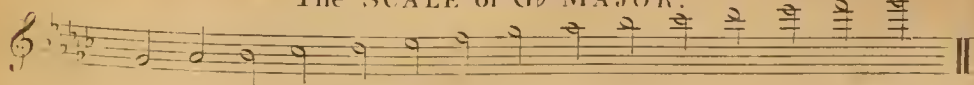
Viotti.

To give the true Expression to the above beautiful Polacca, strict attention must be paid to the Articulations marked, and full force to the Crescendos and Diminuendos.

The Key of C# Major

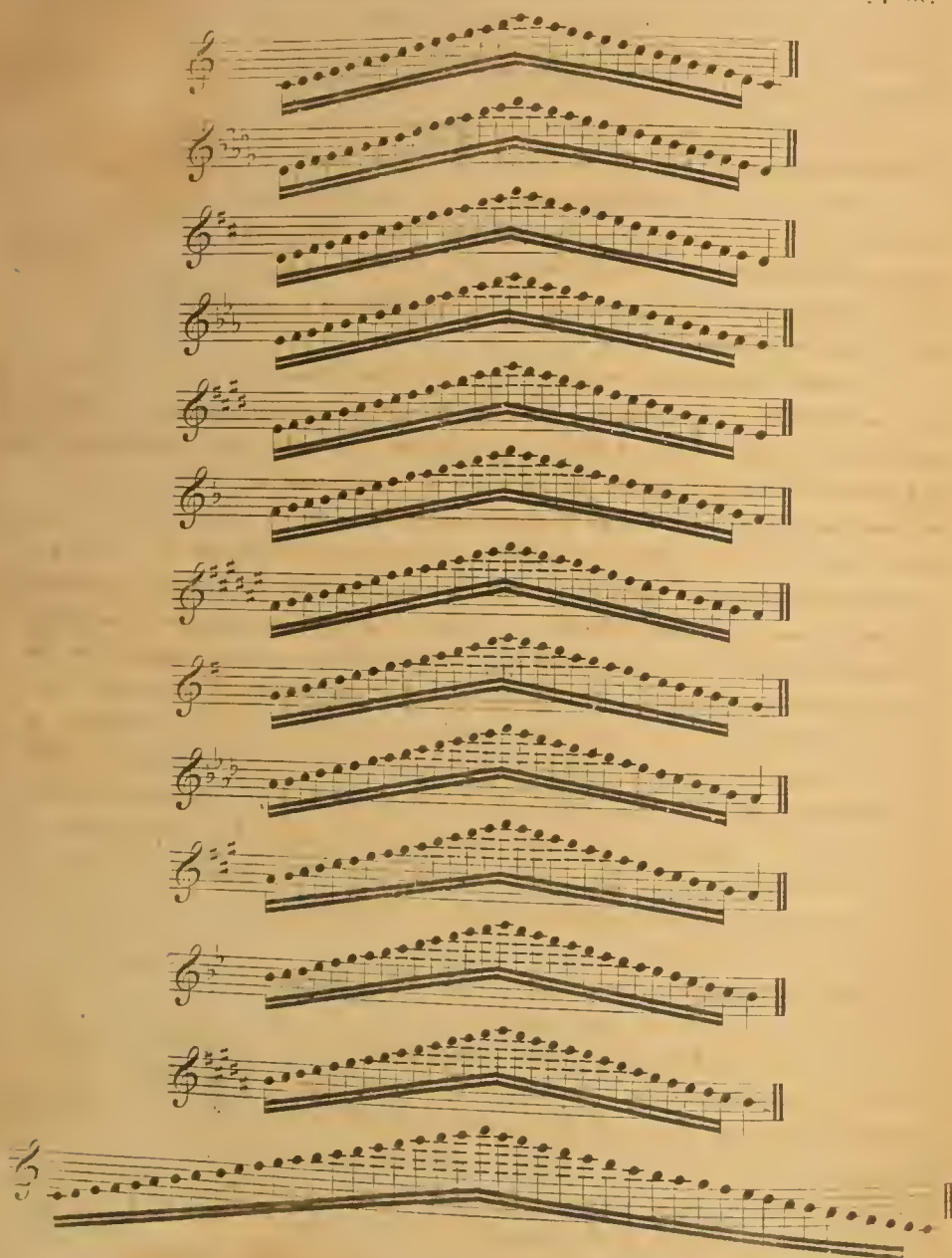


The SCALE of G \flat MAJOR.



is fingered the same as Fz.

80 Having now gone thro' all the Major keys, it will be desirable for the Pupil to ascertain in which he is most imperfect, which the following Scale will easily prove.



The foregoing SCALES, are, in the Author's opinion, the best and most desirable Studies either in this or any other work which it has fallen to his lot to pursue and the acquirement of them he considers most indispensably necessary to every performer desirous of excelling on the Flute.

They should be practised quite slow at first, gradually increasing the Time, on each repetition, until they can be played with equal rapidity, smoothness and precision.

It will be found exceedingly difficult to accomplish this, but a well-directed practice will effect every thing, and the time thus spent in the acquirement of the Scales, will be more than amply repaid by giving the student that perfect freedom and command of his Instrument, in all the Keys, which it is impossible to get by any other mode of practice.

Besides, in many places, especially where good Tuners are not easily to be met with, it frequently happens that Piano-Fortes are found a quarter or half a tone above or below Concert pitch, and although the Flutes now manufactured by CLEMENTI & CO under MR NICHOLSON'S superintendence are so constructed as to admit of being sharpened or flattened considerably, yet this is not always sufficient; in which case a Flute Accompaniment must either be dispensed with, or the performer must transpose his part into another Key, which is impracticable without a complete knowledge of the Scales. Or, again, in accompanying the Voice, either the Caprice or physical defect of the Singer may require the accompaniment to be raised or lowered, neither of which can be done if the Flautist be ignorant of the nature and progression of the various Keys as here shewn. If, for instance, a piece of Music for the Piano-Forte and Flute be written in the Key of G. and the Flute proves half a tone flatter than the Piano-Forte, then by transposing the Flute part a semitone higher, and playing in the Key of A \flat (Four Flats) the Instruments will be in unison: — or, if the Flute were half a note too sharp, then must the performer descend a semitone, and so accompany in the Key of F \sharp (Six Sharps) if he would be heard in Concert. —

The same might be applied to all the Scales, but this is conceived sufficient to shew their great utility and importance.

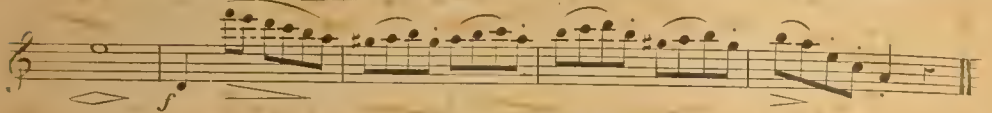
The advantages, indeed, to every pupil who will take the trouble of making himself master of the Scales, are incalculable; and although their continued practice may (and most likely will) be considered irksome and uninteresting, — yet let it always be recollected, that as "There is no Royal Road to Learning," neither is good Flute Playing to be acquired without study and application; — that there is, perhaps, no pleasure without its concomitant pain; — and that "He who would eat Fruit, must first climb the Tree to get it."

1000 SCALES and PRELUDES

SCALE of
A Minor.



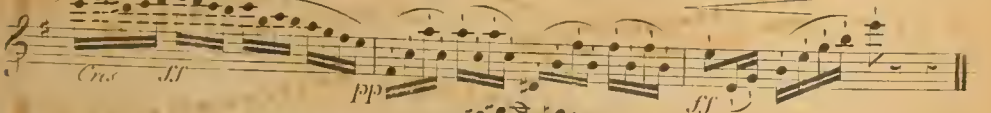
PRELUDE
ANDANTE.



SCALE of
E Minor.



PRELUDE
BRILLANTE.



SCALE of
B Minor.



PRELUDE
ALLEGRO



SCALE of
F \sharp Minor.

PRELUDE
ANDANTE.

SCALE of
C \sharp Minor.

PRELUDE
MODERATO.

SCALE of
G \sharp Minor.

PRELUDE
ANDANTE.

D: Minor.

PRELUDE
VIVACE

SCALE of
A: Minor.

PRELUDE
ALLO^o con SPIRITO

SCALE of
D: Minor.

P. ELUDE
ANDANTE

Four staves of musical notation for the piece 'P. ELUDE ANDANTE'. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music features a series of eighth and sixteenth notes, often beamed together, with various articulations such as slurs, accents, and dynamic markings including *hr* (hairpins), *p* (piano), and *fz* (forzando). The subsequent staves continue the melodic and rhythmic patterns, maintaining the andante tempo.

SCALE of
G Minor.

A single staff of musical notation showing the G Minor scale. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The scale is written in ascending and descending half-note intervals, ending with a double bar line.

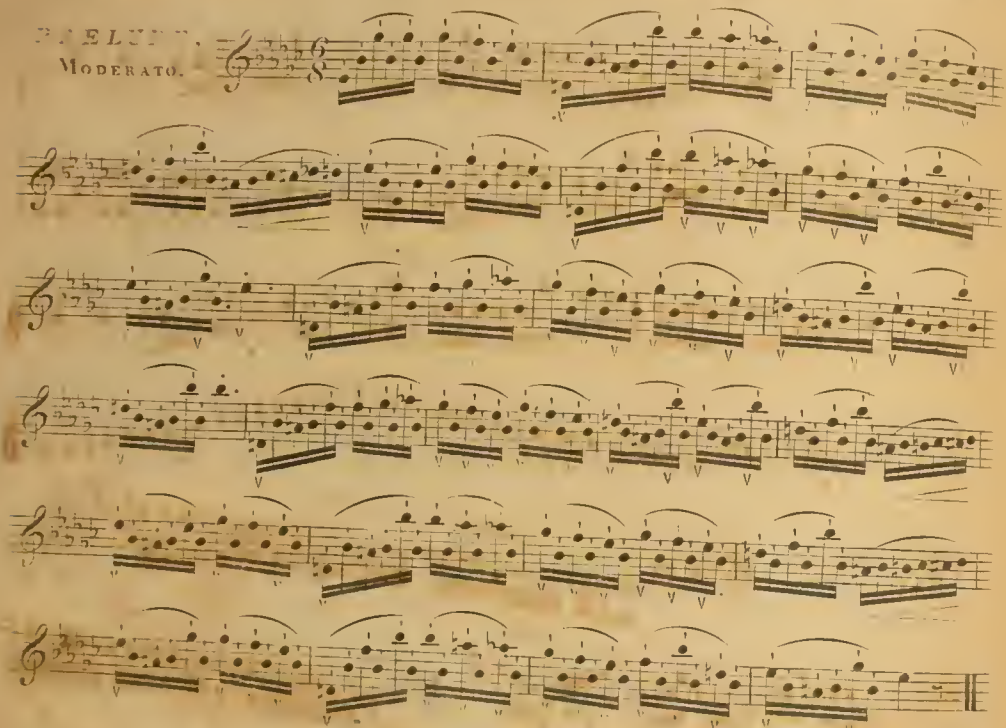
PRELUDE
ALLEGRO.

Four staves of musical notation for the piece 'PRELUDE ALLEGRO.'. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages, often beamed in groups, with frequent accents and dynamic markings such as *p* (piano). The tempo is marked as allegro. The piece concludes with a double bar line on the fourth staff.

S. F. L. E. of
E \flat Minor.



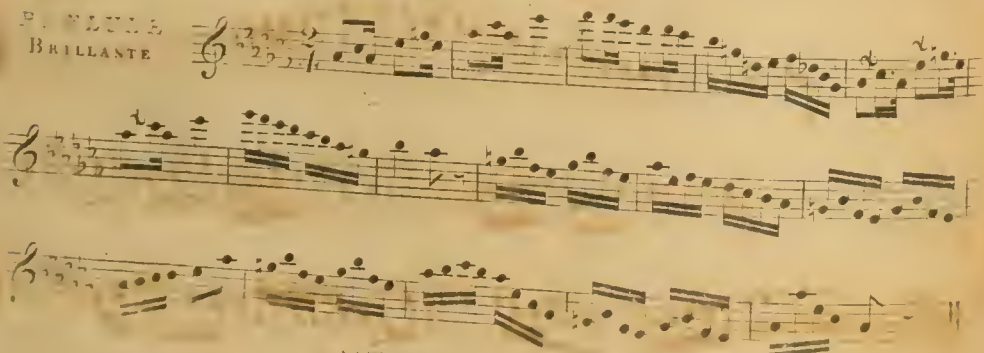
P. E. L. U. P.
MODERATO.



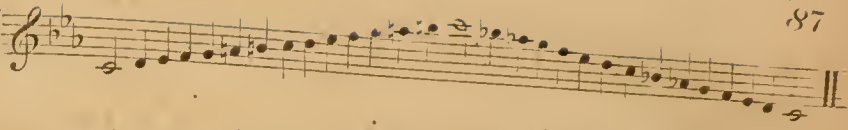
S. F. L. E. of
A \flat Minor.



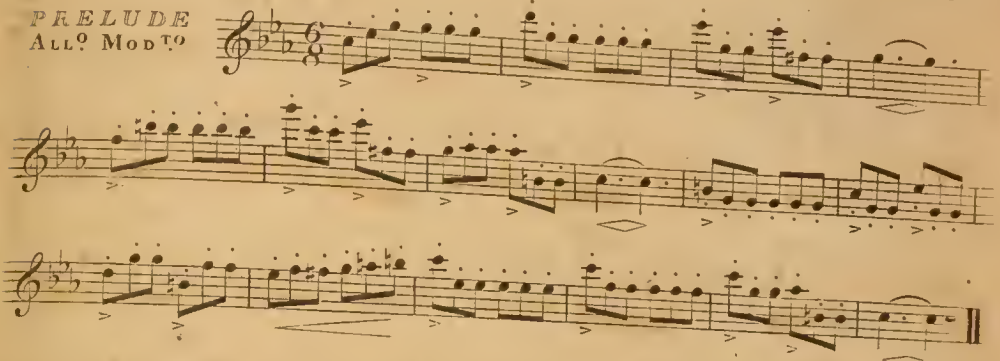
P. E. L. U. P.
BRILLANTE



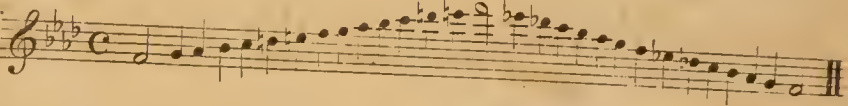
SCALE of
Minor.



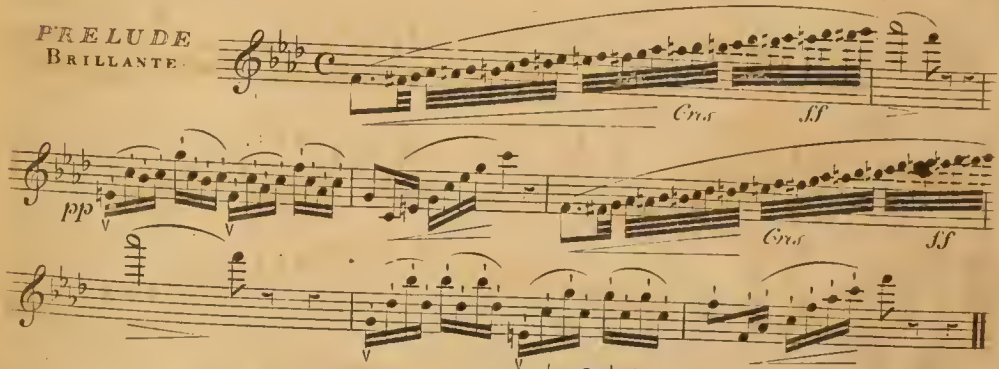
PRELUDE
ALL^o MOD^{to}



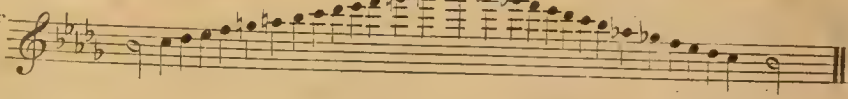
SCALE of
F Minor.



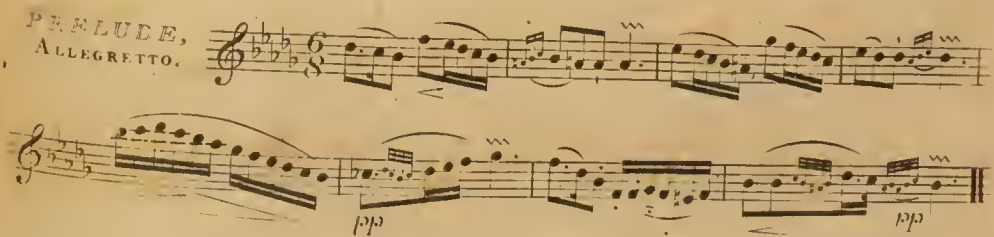
PRELUDE
BRILLANTE



SCALE of
B^b Minor.



PRELUDE,
ALLEGRETTO.



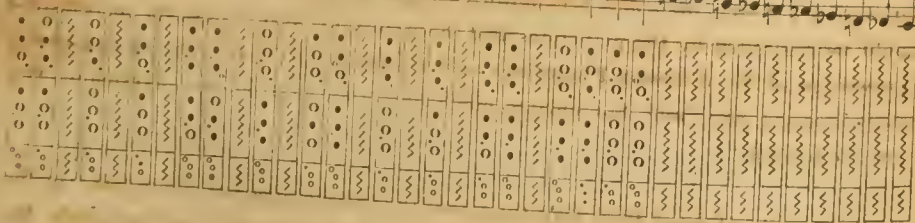
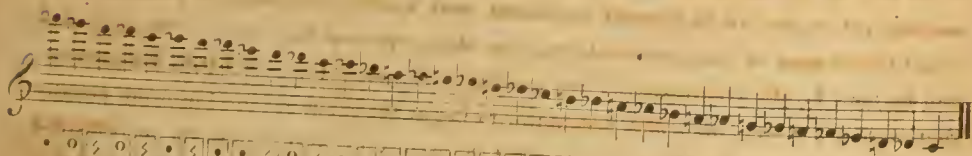
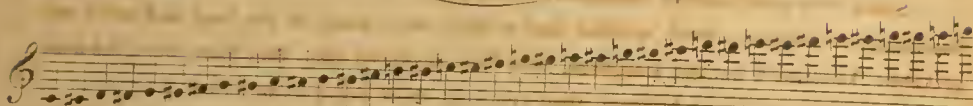
The CHROMATIC SCALE.

For the Violin.

Showing at One View.

the
Order in (Ascending)

SHARPS & FLATS.



the first key I am, double the frequency to have been given before.

From the increasing difficulty of these Lessons, the comparative want of interest in the latter Numbers, and the additional circumstance of the most difficult keys being so rarely used by Flute Composers, the Author has been induced to conclude the work with the present Number, in which, however, by enlarging its bulk, he has endeavored to concentrate as much valuable matter as would have been contained in the remaining Three, had he preserved his original intention of extending the work to 12 Books.

In concluding the Series, he has to hope that the promises held forth in the Introduction have been fully realized. For his own part, it is highly gratifying to him to be enabled to state, that his most sanguine expectations have been exceeded in the great and manifest advantages which his Pupils have derived, both as to Tone and Execution, from a knowledge of the principles inculcated in the progress of the work.

Since the publication commenced, the Author has been favored with the most flattering encomiums, both written and verbal, from many of the best and most respectable Amateurs in the kingdom, who have declared that they have benefited more from the study of these Lessons than from all their previous practice.

Numerous Professors have also honored his work with their warmest approbation; and as many of them have intimated to him their intention of teaching from it, the Author flatters himself that he may now with increased confidence very fairly recommend his Lessons to the attention of all who are emulous of excelling on the Instrument.

To have merited the approbation of so many Amateurs and Professors of the first Class, by the production of this work, is a source of much pleasure and pride to the author, and although he declines copying the example of the host of puffing Empirics of the day, by giving publicity to any of the numerous favorable testimonials in his possession, yet in justice to himself he cannot omit quoting the words of a certain Professional Gentleman of eminent celebrity, who thus expressed himself,----- "So convinced," said he, "am I, MR NICHOLSON, of the excellence of your PRECEPTIVE LESSONS, that were I a young man and had again to begin the study of the Flute, my practice should be regulated by the principles laid down in your work, under the conviction that a knowledge of the different Fingerings and Harmonics so well explained in it, not only greatly improve the Tone, but obviate much of the difficulty in the execution of Passages in general."

With more of hope than fear, therefore, the Book is now left to its fate, in the hands----- and it is trusted, to the Patronage----- of that liberal Public to which the Author is already so much indebted: should it be effectual in increasing the number, or improving the style of Amateur Flute Players, rational amusement will have been benefited and the Author's principal object accomplished.

Appendix
TO
NICHOLSON'S PRECEPTIVE LESSONS,
Consisting of

An Entirely New Course of
Exercises or Capriccios
FOR

THE FLUTE,

with a

Piano Forte Accompaniment.

The whole FINGERED with the greatest care

According to the Authors' mode of Practice

and peculiarly adapted for the

Study and Improvement of every Amateur
who is ambitious of excelling on the Instrument

Lat. Sto. Hall

Bro. St.

London.

Published by J. Nicholson, 12, Bartholin Lane, St. Sepulchre's.

and
Messrs Clementi & Co. 26, Cheapside.



ADDRESS.

The very flattering reception which his PRECEPTIVE LESSONS have met with, has been to the Author a source of equal pleasure and pride, and he embraces this opportunity of expressing his acknowledgements to the Amateurs of the Flute for the gratifying patronage he has received in the course of his Professional exertions.

Since the publication of the PRECEPTIVE LESSONS the Author has invariably continued to teach upon the principles therein inculcated, and he has great pleasure in saying that the result has proved as advantageous to his Pupils as satisfactory to himself.

Encouraged by these facts and the flattering encomiums he has received from various Amateurs and Professors, he has now the pleasure of introducing to their notice a continuation or APPENDIX to his LESSONS, consisting of an entirely new set of EXERCISES or CAPRICCIOS, exemplifying great variety of style, and containing a number of Solos, Airs with variations, Waltzes and Polaccas, the practice of which he confidently hopes will not merely be attended with pleasure, but be found highly conducive to improvement.

The Fingerings and Harmonics, it will be seen, have been preserved as in the former work, and with a view to induce practice, the addition of a Piano Forte accompaniment has been adopted, thus rendering these Capriccios not only useful as Studies, but desirable as short and brilliant Solos for performance in society.

ALLEGRO

1

Nº 3.

This musical score is for a piece titled "ALLEGRO" and "Nº 3". It consists of five systems of music, each with a piano (p) and violin (v) staff. The tempo is marked "ALLEGRO". The key signature is one flat (B-flat). The time signature is 2/4. The score includes various musical notations such as dynamics (f, p, sf), articulation (accents, slurs), and repeat signs. The first system starts with a forte (f) dynamic. The second system ends with a "Fine" marking. The third system starts with a piano (p) dynamic. The fourth system starts with a piano (p) dynamic. The fifth system starts with a forte (f) dynamic and ends with a "Da Capo" marking. The score is written in a clear, legible style with standard musical notation.

MODERATO

p *cres* *f*

cres:

This musical score is for the first system of 'The Merry Widow' (No. 10). It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The music begins with a key signature change from C major to F# major, indicated by a sharp sign on the F line of the vocal staff. The vocal line consists of a series of eighth and sixteenth notes, with dynamic markings of *f* (forte) and *p* (piano) alternating. The piano accompaniment features chords and arpeggiated figures, while the bass line provides a steady harmonic foundation with eighth notes.

A handwritten musical score for the song "The Rose Tree". The score is written on two systems of staves. The top system consists of a single treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a treble clef and a key signature of one flat. The melody is written in a simple, folk-like style. The bottom system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melody, and the bass staff provides a simple harmonic accompaniment. The music is written in ink on aged, slightly yellowed paper. There are some corrections and erasures visible in the notation. The title "The Rose Tree" is written in a decorative, cursive font at the top right of the page. The lyrics "The Rose Tree" are written below the first staff, and "The Rose Tree" is written below the second staff. The word "dim:" is written below the second staff, indicating a dynamic marking. The word "p" is written below the first staff, indicating a piano dynamic marking. The word "dim:" is written below the second staff, indicating a dynamic marking. The word "p" is written below the first staff, indicating a piano dynamic marking.

Handwritten musical score on page 3, featuring six systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

System 1: Treble and bass staves. Treble staff has a melodic line with slurs and a final *f* marking. Bass staff has a supporting line. Dynamics: *Gras*, *f*.

System 2: Treble and bass staves. Treble staff features a rapid, repeated-note passage marked *f*, followed by a *dim.* marking. Bass staff has a supporting line with *f* and *dim.* markings.

System 3: Treble staff has a melodic line ending with a *p* marking. A small diagram of a keyboard layout is visible on the left margin.

System 4: Treble and bass staves. Treble staff has a melodic line. Bass staff has a supporting line with a *pp* marking.

System 5: Treble and bass staves. Treble staff has a melodic line with a *pp* marking, followed by a *f* marking, then a *p* marking, and finally a *pp* marking. The word *calando* is written below the staff. Bass staff has a supporting line with a *pp* marking.

ALLEGRETTO
Minore.

N.º 3.

ben marcato *p*

hr *p*

Maggiore
dolce
dolce

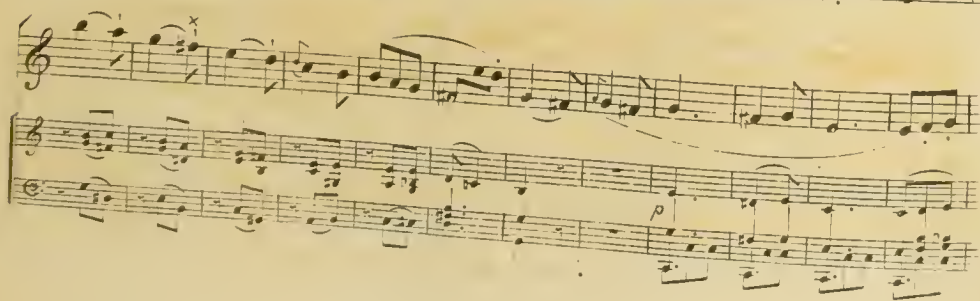
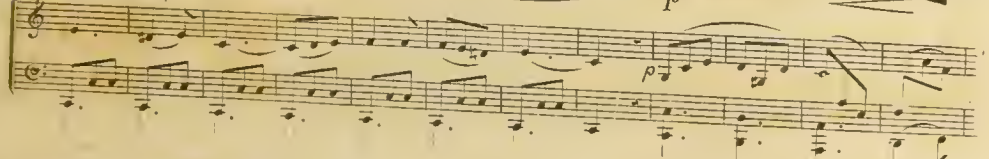
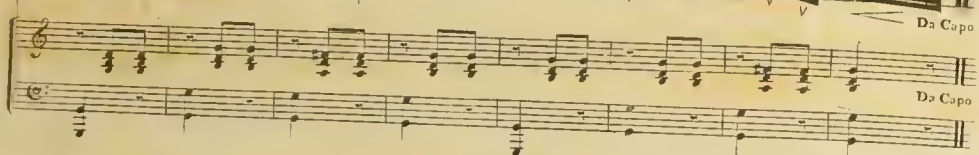
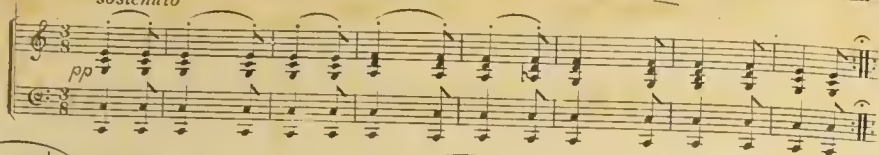
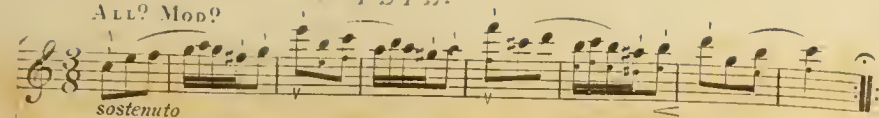
Musical notation for a three-staff instrument (likely a flute). The notation includes treble and bass staves with various musical symbols, including notes, rests, and dynamic markings such as *f* (forte), *pp* (pianissimo), and *p* (piano). The notation is complex, featuring many sixteenth notes and slurs.

* On a Flute with large holes the F must be fingered thus

ALL? Mod?

A. 2. 1. 55.

N.º 4.



7

Minore
SPIRITOSO

p *f*

D.C. Capo

V

p *f*

D.C. Capo

D.C. Capo

AFFETTUOSO

N.º 5.

First system of musical notation. Treble staff: melody with sixteenth-note runs, dynamics *f* and *Cres*. Middle treble staff: chords. Bass staff: accompaniment. Dynamics include *p* (piano) and *f* (forte). There are 'x' marks above some notes in the treble staff.

Second system of musical notation. Treble staff: melody with sixteenth-note runs, dynamics *f* and *p*. Middle treble staff: chords. Bass staff: accompaniment. Dynamics include *p* (piano) and *f* (forte). There are 'x' marks above some notes in the treble staff.

Third system of musical notation. Treble staff: melody with sixteenth-note runs, dynamics *f* (forte). Middle treble staff: chords. Bass staff: accompaniment. Dynamics include *f* (forte). The system ends with the markings *ritard.* and *tempo 1º*.

Fourth system of musical notation. Treble staff: melody with sixteenth-note runs, dynamics *f* (forte) and *p* (piano). Middle treble staff: chords. Bass staff: accompaniment. Dynamics include *f* (forte) and *p* (piano). The system ends with the markings *Cres* and *f*.

First system of musical notation. The top staff features a rapid, continuous sixteenth-note melody. The middle staff contains a melodic line with the instruction *ben sostenuto* (very sustained). The bottom staff provides a steady bass accompaniment with repeated eighth-note patterns.

Second system of musical notation. The top staff continues the rapid sixteenth-note melody. The middle staff has a more active melodic line with some rests. The bottom staff continues the steady eighth-note bass accompaniment.

Third system of musical notation. The top staff shows a melodic line with *Cres* (Crescendo) and *dim* (Diminuendo) markings. The middle staff features a melodic line with a *tr* (trill) marking. The bottom staff continues the eighth-note bass accompaniment.

Fourth system of musical notation. The top staff concludes with a rapid sixteenth-note passage, marked *calando* (decelerando) and *M^o* (Molto). The middle staff begins with a *pp* (pianissimo) marking and ends with a *p* (piano) marking. The bottom staff continues the eighth-note bass accompaniment.

VIVACE

Minore

N.º 6

staccato

The musical score is written for piano and features a staccato texture. It includes a key signature change to Major (Maggiore) and a dynamic change to fortissimo (f). The score is written for piano and features a staccato texture. It includes a key signature change to Major (Maggiore) and a dynamic change to fortissimo (f).

This page of musical notation, numbered 11, contains eight systems of staves. Each system typically consists of a treble staff and a bass staff. The music is written in a style characteristic of 19th-century piano literature, featuring complex melodic lines with many slurs and dynamic markings. The first system begins with a treble staff marked *f* and a bass staff. The second system continues with similar notation. The third system features a treble staff with a *Minore* marking and a bass staff. The fourth system continues the melodic development. The fifth system shows a treble staff with a *ff* marking and a bass staff. The sixth system continues the piece. The seventh system shows a treble staff with a *ff* marking and a bass staff. The eighth system concludes the page with a treble staff and a bass staff. The notation includes various musical symbols such as slurs, accidentals, and dynamic markings.

ALLEGRETTO ARIONO

Ar. 7.

The musical score is written for a vocal part (Ar. 7.) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 6/8. The score consists of ten systems of music. The vocal line is written in a single staff, while the piano accompaniment is written in two staves (treble and bass clef). The music is characterized by rapid sixteenth-note passages and dynamic markings including *p*, *pp*, *f*, *Cres*, and *ff*. The score includes various musical notations such as slurs, ties, and accidentals.

p

ff

p

tr *tr* *p* *ff*

f *dim: p*

rallentando

MINOR 2:

All.^o Mod.^o

No. 8.

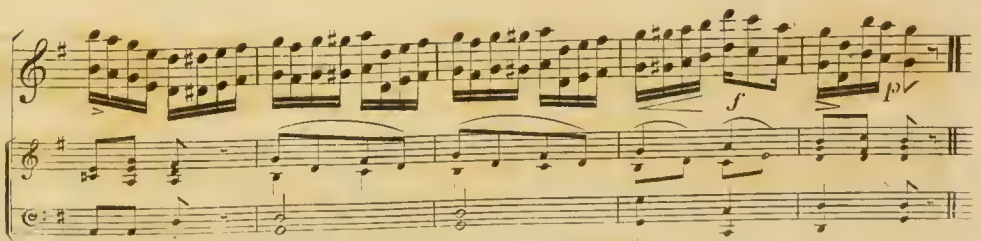
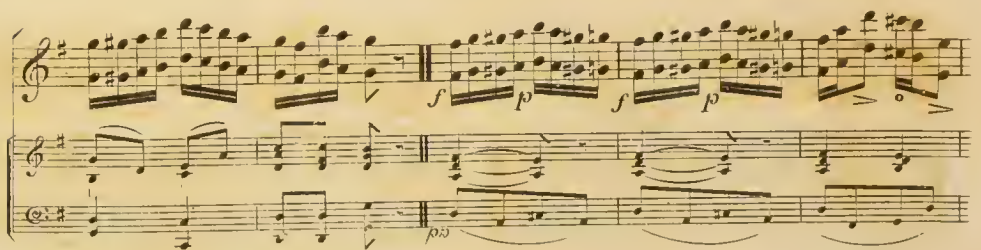
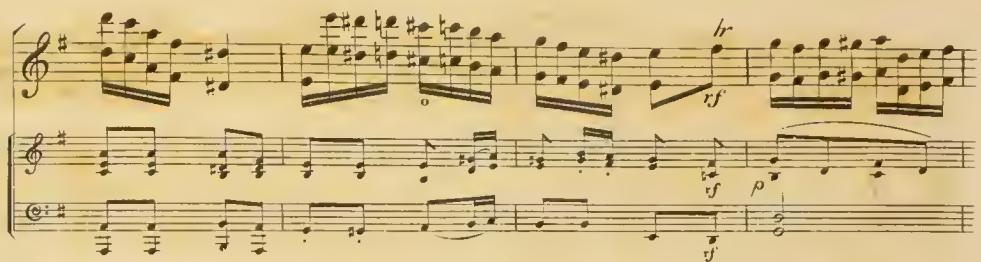
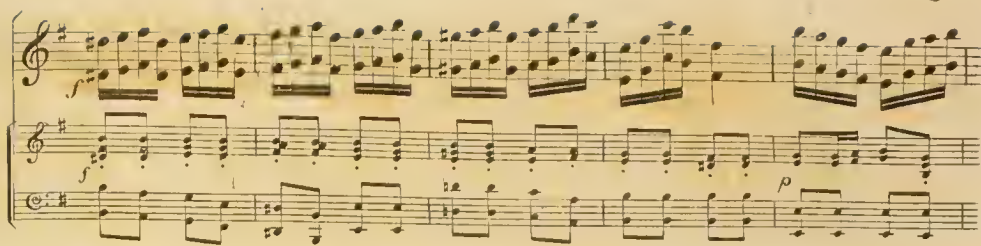
First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth notes. The bass staff provides a simple harmonic accompaniment with chords and single notes. Dynamics include *pp* (pianissimo) in the bass staff.

Second system of musical notation. The treble staff continues with rapid sixteenth-note passages. The bass staff has a more active line with eighth and sixteenth notes. Dynamics include *f* (forte) and *p* (piano) in the treble staff, and *pp* (pianissimo) in the bass staff.

Third system of musical notation. The treble staff features a series of descending and ascending sixteenth-note runs. The bass staff continues with a steady accompaniment. Dynamics include *f* (forte) and *p* (piano) in the treble staff.

Fourth system of musical notation. The treble staff has a melodic line with some rests and beamed sixteenth notes. The bass staff has a consistent accompaniment. Dynamics include *f* (forte) and *p* (piano) in the treble staff. The word *Minore* is written above the treble staff.

Fifth system of musical notation. The treble staff continues with rapid sixteenth-note passages. The bass staff has a consistent accompaniment. Dynamics include *f* (forte) and *p* (piano) in the treble staff. The word *Cres.* (Crescendo) is written above the treble staff.



ALL⁰ MOB⁰

ALLO MODO

The musical score is written for three parts: Violin I, Violin II, and Cello/Double Bass. The key signature is one sharp (F#), and the time signature is 2/4. The Violin I part features a series of sixteenth-note runs, starting with a forte (f) dynamic and marked 'e staccato'. The Violin II and Cello/Double Bass parts provide harmonic support with chords and single notes, marked with piano (pp) dynamics.

f *e staccato*

pp

pp^v e staccato

pp

f

f

9.

f

175

上

1

f

Handwritten musical score on page 17, featuring six systems of three staves each. The notation includes complex rhythmic patterns, dynamic markings, and articulation marks.

System 1: The top staff contains a series of rapid, slurred sixteenth-note passages. The middle and bottom staves provide harmonic support with chords and single notes. Dynamic markings *p* and *pp* are present.

System 2: The top staff begins with the instruction *calando* and includes a *p* marking. It features a tempo change indicated by *tempo* and a *mo* marking. The bottom staff has a *p* marking.

System 3: Continues the rapid sixteenth-note passages in the top staff, with corresponding harmonic accompaniment in the lower staves.

System 4: The top staff shows a change in articulation with more distinct notes and slurs. The bottom staff includes a *f* (forte) marking.

System 5: The top staff features a complex, slurred passage. The bottom staff has a *f* marking.

System 6: The final system on the page, concluding with a double bar line. The top staff has a *f* marking.

MODERATO

No 10

This musical score is for a piece titled "MODERATO", No. 10. It is written for a piano and a violin. The score is organized into six systems, each with a violin staff on top and a piano staff on the bottom. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "MODERATO". The piece begins with a piano introduction in the right hand, followed by the violin entry. The piano accompaniment consists of chords and single notes, while the violin plays a series of ascending and descending slurs. The score includes dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo). There are also articulation marks like accents and slurs. The piece concludes with a final flourish in the violin part.

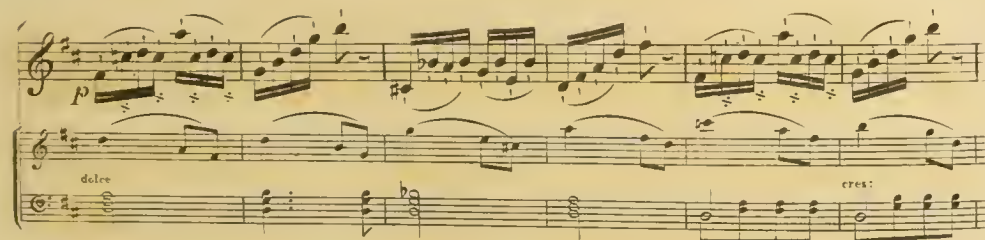
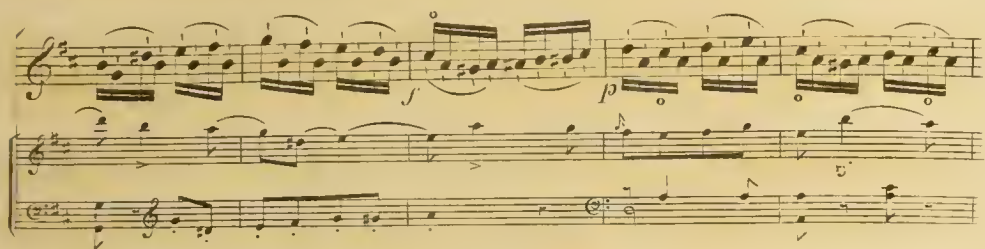
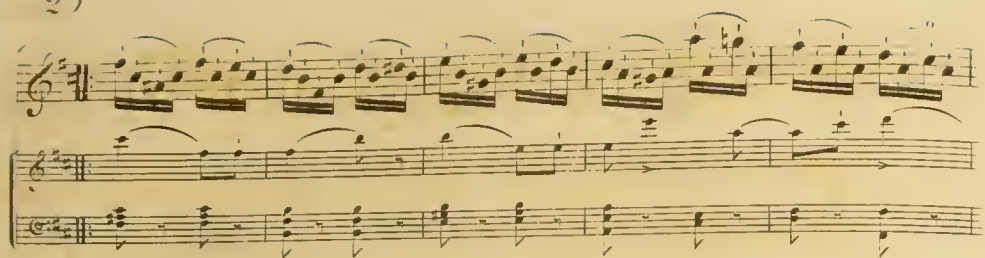
ALLEGRETTO

19

N.º 11.

This musical score is for a piece titled "ALLEGRETTO" and is numbered "N.º 11." in the upper left corner. The page number "19" is located in the upper right corner. The score is written for piano and consists of six systems of music, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by "p" (piano) and "f" (forte). The first system begins with a treble staff melody marked "f" and a bass staff accompaniment marked "p". The second system continues the melody and accompaniment. The third system features a treble staff melody marked "p" and a bass staff accompaniment marked "p". The fourth system shows a treble staff melody marked "p" and a bass staff accompaniment marked "p". The fifth system includes a treble staff melody marked "p" and a bass staff accompaniment marked "p". The sixth system concludes with a treble staff melody marked "p" and a bass staff accompaniment marked "p". The score ends with a double bar line. There are first and second endings marked "1ma" and "2da" respectively, located in the fifth system.

2)



SPRITOSO

21

No. 12.

The musical score is written for piano and consists of eight systems of music. Each system typically includes a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/8. The tempo is marked 'SPRITOSO'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings include 'p' (piano) and 'f' (forte). There are also articulation marks like accents and slurs. The score is numbered 'No. 12.' and '21'.

22

CON GUSTO

Handwritten musical score for piano, titled "CON GUSTO". The score is written on ten systems of staves, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics include *p* (piano), *pp* (pianissimo), *f* (forte), and *f* *tempo*. Performance instructions include *legato*, *ritard.* (ritardando), and *pp*. There are also markings 'x' and 'o' on some notes. The score concludes with a double bar line.

tempo v!

23

This page of a handwritten musical score, page 23, is marked *tempo v!* (vivo). The music is written for piano in G major (one sharp) and 2/4 time. It consists of ten systems of staves. The first system begins with a treble clef and a key signature of one sharp. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings like *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1 through 6. The score features several trills, slurs, and a double bar line in the fifth system. The handwriting is in dark ink on aged, slightly yellowed paper.

No 13.

legato

p

f

p

f

Minore

SPIRITOSO

p dolce

f

Handwritten musical score on page 25, featuring multiple systems of staves with various musical notations including dynamics, articulation, and fingerings.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes:

- First System:** Treble and Bass staves. Treble staff starts with *ff* (fortissimo) and includes a five-measure rest marked with a '5' and a fermata. Bass staff includes a five-measure rest marked with a '5' and a fermata. Dynamics include *ff*, *f*, and *p* (piano).
- Second System:** Treble staff includes *p* and *legato*. Bass staff includes *pp* (pianissimo).
- Third System:** Treble staff includes *f* and *pp*. Bass staff includes *cres* (crescendo) and *p*.
- Fourth System:** Treble staff includes *f* and *pp*. Bass staff includes *p*.
- Fifth System:** Treble staff includes *f* and *pp*. Bass staff includes *p*.

SCHERZANDO

No. 14.

This musical score is for a piece titled "SCHERZANDO" (No. 14). It is written for piano and violin. The piano part is in 2/4 time, featuring a steady eighth-note accompaniment. The violin part is in 3/4 time, characterized by rapid sixteenth-note passages. The score includes several dynamic markings: *f* (forte), *p* (piano), *f p* (fortissimo piano), and *dolce* (softly). There are also performance instructions such as *Cres* (crescendo) and *rit* (ritardando). The piece concludes with a double bar line and repeat signs.

This page of musical notation consists of eight systems of staves, each with a treble and bass clef. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation is highly detailed, featuring numerous slurs, ties, and dynamic markings. The first system includes a *dolce* marking. The second system features a *p* (piano) marking. The third system includes a *f* (forte) marking. The fourth system includes a *Grav* (Grave) marking. The fifth system includes a *f p* (forte piano) marking. The sixth system includes a *f* (forte) marking. The seventh system includes a *f* (forte) marking. The eighth system includes a *p* (piano) marking. The notation is complex, with many slurs and ties, suggesting a highly technical and expressive piece.

VIVACE

No 15.

This page contains a handwritten musical score for piano and violin, organized into four systems. Each system consists of a piano staff (treble and bass clef) and a violin staff (treble clef). The music is written in a single key with a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The first system features rapid sixteenth-note passages in the piano part and sustained chords in the violin. The second system continues with similar textures, including some slurs in the piano part. The third system introduces a *pp* (pianissimo) dynamic marking in the piano part. The fourth system concludes with a *dim.* (diminuendo) marking in the piano part and a final *f* (forte) dynamic marking in the violin part. The handwriting is clear and professional, typical of a composer's manuscript.

ALL^o Mod^oN^o 16

The musical score is written for piano and violin in 2/4 time, key of B-flat major. It consists of five systems of two staves each. The piano part is in the upper staff of each system, and the violin part is in the lower staff. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system begins with a *legato* marking and a *p* (piano) dynamic. The second system features a *Cres* (crescendo) marking. The third system also includes a *Cres* marking. The fourth system has a *Cres* marking. The fifth system begins with a *dim.* (diminuendo) marking. The score is written in a clear, elegant style with a focus on melodic lines and harmonic support.

legato *p* *Cres* *Cres* *Cres* *dim.*

This page contains a handwritten musical score for piano and violin, organized into six systems. Each system consists of a piano staff (bottom) and a violin staff (top). The music is written in a key with one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

The systems are as follows:

- System 1:** The piano part features a series of chords with a melodic line. The violin part has a complex, fast-moving melody with many beamed sixteenth notes. Dynamics include *all* (allargando) and *ff* (fortissimo).
- System 2:** The piano part continues with chords and a melodic line. The violin part has a complex, fast-moving melody. Dynamics include *f* (forte) and *p* (piano).
- System 3:** The piano part continues with chords and a melodic line. The violin part has a complex, fast-moving melody. Dynamics include *f* (forte) and *p* (piano).
- System 4:** The piano part continues with chords and a melodic line. The violin part has a complex, fast-moving melody. Dynamics include *p* (piano) and *all* (allargando).
- System 5:** The piano part continues with chords and a melodic line. The violin part has a complex, fast-moving melody. Dynamics include *p* (piano) and *all* (allargando).
- System 6:** The piano part continues with chords and a melodic line. The violin part has a complex, fast-moving melody. Dynamics include *p* (piano), *pp* (pianissimo), and *fz* (forzando).

MODERATO, TEMPO DI POLACCA.

Nº 17.

MODERATO, TEMPO DI POLACCA.

Nº 17.

ALLE RETTO

SOLO

33

Nº 18

con espress:

f

pp

rf p

f

p

Handwritten musical score on page 34, featuring four systems of piano and violin staves. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

The first system is marked *animato*. The piano part (left staff) features a complex, rapid melodic line with many slurs and accents. The violin part (right staff) provides a harmonic accompaniment with sustained notes and some movement.

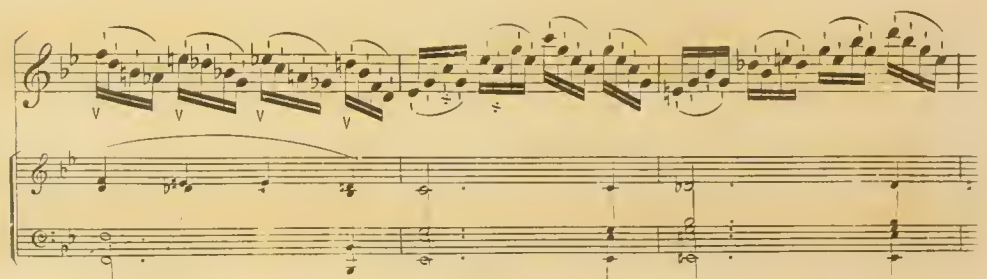
The second system begins with a forte (*f*) dynamic marking. The piano part continues with a highly technical, rapid passage. The violin part has a more melodic line with some slurs.

The third system continues the technical piano part with rapid sixteenth-note passages. The violin part has a more melodic line with some slurs.

The fourth system continues the technical piano part with rapid sixteenth-note passages. The violin part has a more melodic line with some slurs.



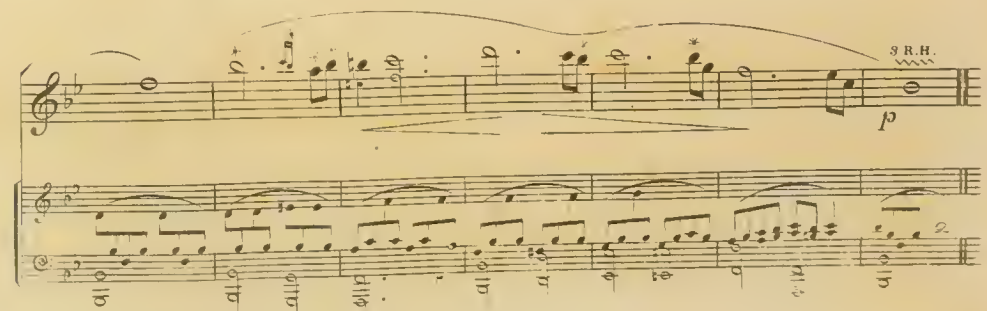
The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of eighth-note chords, each marked with a 'V' below it. The middle staff is a treble clef with a key signature of two flats, containing a series of eighth-note chords. The bottom staff is a bass clef with a key signature of two flats, containing a series of eighth-note chords.



The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats, containing a series of eighth-note chords, each marked with a 'V' below it. The middle staff is a treble clef with a key signature of two flats, containing a series of eighth-note chords. The bottom staff is a bass clef with a key signature of two flats, containing a series of eighth-note chords.



The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats, containing a series of eighth-note chords, each marked with a 'V' below it. The middle staff is a treble clef with a key signature of two flats, containing a series of eighth-note chords. The bottom staff is a bass clef with a key signature of two flats, containing a series of eighth-note chords. The system includes dynamic markings: *Grw*, *ff*, and *p*.



The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats, containing a series of eighth-note chords, each marked with a 'V' below it. The middle staff is a treble clef with a key signature of two flats, containing a series of eighth-note chords. The bottom staff is a bass clef with a key signature of two flats, containing a series of eighth-note chords. The system includes dynamic markings: *p* and *ff*. The system concludes with the instruction "3 R.H." and a wavy line.

MAESTOSO, RESOLUTO.

N.º 19

Ben marcato

f *dolce* *p*

f *dolce* *p*

f *pp* *f* *pp* *f*

rf *f* *ff* *pp* *f* *pp*

Fin. Fin.

Maggiore

A musical score for a piece titled "Maggiore". The score is written for three systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is 4/4. The first system begins with a *pp* (pianissimo) dynamic marking. The second system ends with a *p* (piano) dynamic marking. The third system includes a *Cres.* (Crescendo) marking. The score concludes with a *Da Capo* instruction. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

LARGO SEMPLICE

No 20.

Two systems of musical notation for 'LARGO SEMPLICE'. Each system consists of a treble and bass staff. The first system begins with a piano (*p*) dynamic marking. The second system begins with a piano (*p*) dynamic marking and ends with a forte (*f*) dynamic marking. The music is in 2/4 time and features a key signature of two sharps (F# and C#).

SPIRITOSO

Var. I.

Two systems of musical notation for 'SPIRITOSO'. Each system consists of a treble and bass staff. The first system begins with a piano (*p*) dynamic marking and features a series of sixteenth-note runs in the treble staff, marked with 'hr' (harmonic) and 'hr' (harmonic) markings. The second system begins with a piano (*p*) dynamic marking and features a series of sixteenth-note runs in the treble staff, marked with 'hr' (harmonic) and 'hr' (harmonic) markings. The music is in 2/4 time and features a key signature of two sharps (F# and C#).

First system of musical notation, measures 1-4. The treble staff features a rapid ascending scale with repeated slurs and accents, marked with *p* and *lr*. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Second system of musical notation, measures 5-8. The treble staff continues the rapid ascending scale, marked with *lr* and *Cres*. The piano accompaniment includes a *f* (forte) dynamic marking in the right hand.

Third system of musical notation, measures 9-12. The treble staff shows a descending scale with slurs and accents. The piano accompaniment continues with chords and single notes.

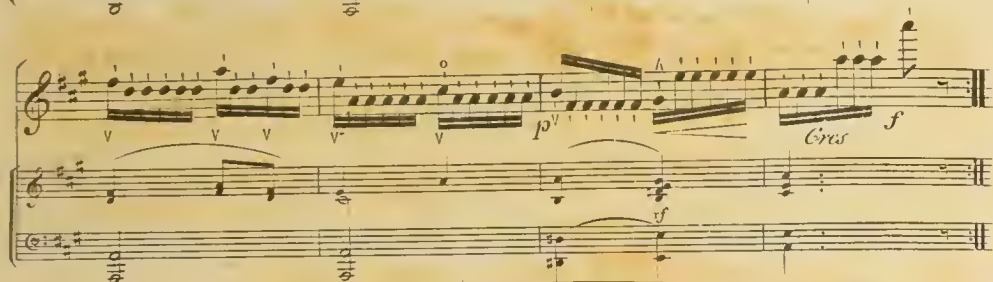
Var: II.

Fourth system of musical notation, measures 13-16. The treble staff features a rapid ascending scale with slurs and accents, marked with *p* and *vp*. The piano accompaniment includes a *p* (piano) dynamic marking in the right hand.

Fifth system of musical notation, measures 17-20. The treble staff continues the rapid ascending scale with slurs and accents. The piano accompaniment includes a *p* (piano) dynamic marking in the right hand.

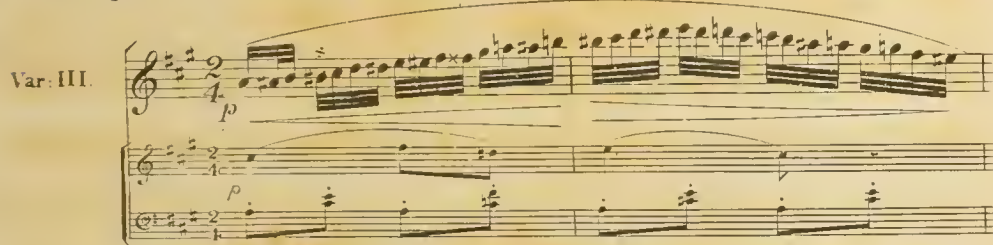


First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a series of sixteenth-note runs, some marked with 'p' (piano) and 'V' (forte). The lower staff is in bass clef and provides harmonic support with chords and single notes.

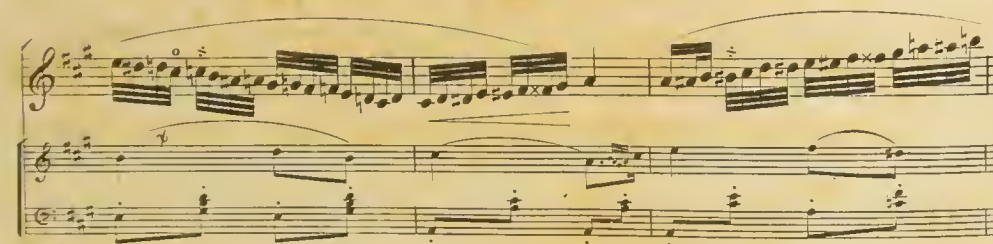


Second system of musical notation. The upper staff continues the sixteenth-note runs, ending with a crescendo marked 'Cres' and a forte 'f' dynamic. The lower staff continues with harmonic support, including a forte 'f' dynamic.

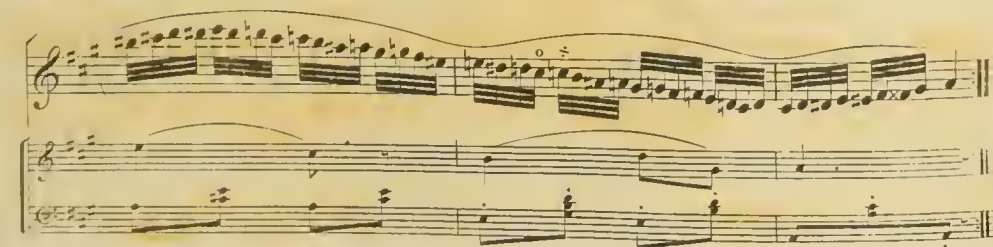
Var. III.



Third system of musical notation, labeled 'Var. III.'. The upper staff is in treble clef with a key signature of two sharps and a 2/4 time signature. It begins with a piano 'p' dynamic and features a series of sixteenth-note runs. The lower staff is in bass clef and provides harmonic support.



Fourth system of musical notation. The upper staff continues the sixteenth-note runs, marked with a piano 'p' dynamic. The lower staff continues with harmonic support.



Fifth system of musical notation. The upper staff continues the sixteenth-note runs, marked with a piano 'p' dynamic. The lower staff continues with harmonic support.

Var: IV.

To be played as if written thus

Var. V.

This musical score is for Variation V, marked 'CON BRIO'. It is written for a piano and violin. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piano part is in the lower staves, and the violin part is in the upper staves. The score consists of eight systems of music. The first system begins with a treble clef and a key signature of two sharps. The piano part starts with a series of chords, while the violin part plays a rapid, ascending scale. The second system continues the piano's chordal accompaniment and the violin's scale. The third system shows the piano part moving to a lower register with sustained chords, while the violin continues its scale. The fourth system introduces a new melodic line for the piano, featuring eighth-note patterns, while the violin part remains a scale. The fifth system features a more complex piano melody with sixteenth-note runs, and the violin part continues its scale. The sixth system shows the piano part with a series of chords and the violin part with a scale. The seventh system features a piano melody with eighth-note patterns and the violin part with a scale. The eighth system concludes the variation with a final piano melody and violin scale. The score is marked with 'p' for piano and 'pV' for piano violin. The tempo is marked 'CON BRIO'.

MODERATO

15

And. 23.

This page contains five systems of musical notation, each consisting of a treble staff and a bass staff. The music is written in a key with two sharps (F# and C#) and a common time signature (C). The tempo is marked 'MODERATO'. The first system is labeled 'And. 23.' in the left margin. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The music is arranged in a continuous flow across the five systems, with some measures featuring complex rhythmic patterns and others being more melodic. The page number '15' is located in the top right corner.

This page of musical notation, numbered 44, contains six systems of staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in rapid passages. The key signature has two sharps (F# and C#), and the time signature is 4/4. The systems are as follows:

- System 1:** The upper staff has a melodic line with many sixteenth notes and some grace notes. The lower staff provides harmonic support with chords and moving lines. Dynamic markings *f* and *fz* are present.
- System 2:** The upper staff continues the rapid melodic patterns. The lower staff has a more active line. A *Cres* (Crescendo) marking is placed between the staves.
- System 3:** The upper staff features dense sixteenth-note passages. The lower staff has a more rhythmic, chordal accompaniment. Dynamic markings *ff* and *fz* are used.
- System 4:** The upper staff continues the rapid melodic lines. The lower staff has a more active line. Dynamic markings *pp* and *fz* are used.
- System 5:** The upper staff continues the rapid melodic lines. The lower staff has a more active line. Dynamic markings *pp* and *fz* are used.
- System 6:** The upper staff continues the rapid melodic lines. The lower staff has a more active line. Dynamic markings *dim* and *p* are used.

The notation includes various musical symbols such as slurs, ties, and dynamic markings (*f*, *fz*, *Cres*, *ff*, *pp*, *dim*, *p*). The page concludes with a double bar line.

ALLO CON SPIRITO

WALTZ.

15

NO 22

This musical score is for a waltz, measures 15 through 20. It is written for three staves: a treble staff (top), an alto staff (middle), and a bass staff (bottom). The key signature is one sharp (F#), and the time signature is 3/8. The tempo/mood is indicated as 'ALLO CON SPIRITO'. The score begins with a piano (*p*) dynamic. The melody in the treble staff is characterized by rapid sixteenth-note passages, often beamed together. The accompaniment in the lower staves consists of chords and single notes. There are several dynamic markings, including a forte (*f*) marking in measure 16 and a 'Fine' marking in measure 19. The piece concludes with a double bar line in measure 20.

p

pp *sostenuto*

f

pp

f

g.v.

dolce

lento

f

Da Capo

Da Capo

This page of musical notation is for a piano piece, likely in 3/8 time. It consists of eight systems of staves. The first system has a treble and bass staff with a piano (*p*) dynamic. The second system continues with a piano (*pp*) and *sostenuto* marking. The third system features a treble staff with a forte (*f*) dynamic and a bass staff. The fourth system has a treble staff with a piano (*pp*) dynamic and a bass staff. The fifth system has a treble staff with a forte (*f*) dynamic and a bass staff. The sixth system has a treble staff with a *g.v.* (grace note) marking and a bass staff with a *dolce* marking. The seventh system has a treble staff with a *lento* marking and a bass staff with a forte (*f*) dynamic. The eighth system has a treble staff with a forte (*f*) dynamic and a bass staff, both ending with a *Da Capo* marking.

AGI. TO CON BRIO

SOLC

47

Nº 23.

[illegible]

Handwritten musical score on page 48, featuring six systems of staves. The notation includes various musical symbols, dynamics, and articulations.

System 1: Treble clef, key signature of two flats (B-flat, E-flat). The first staff begins with the dynamic *delce*. The second staff contains a series of chords.

System 2: Treble clef, key signature of two flats. The first staff includes the dynamic *f* (forte). The second staff contains a series of chords.

System 3: Treble clef, key signature of two flats. The first staff includes the dynamic *f* (forte). The second staff contains a series of chords.

System 4: Treble clef, key signature of two flats. The first staff includes the dynamic *f* (forte). The second staff contains a series of chords.

System 5: Treble clef, key signature of two flats. The first staff includes the dynamic *f* (forte). The second staff contains a series of chords.

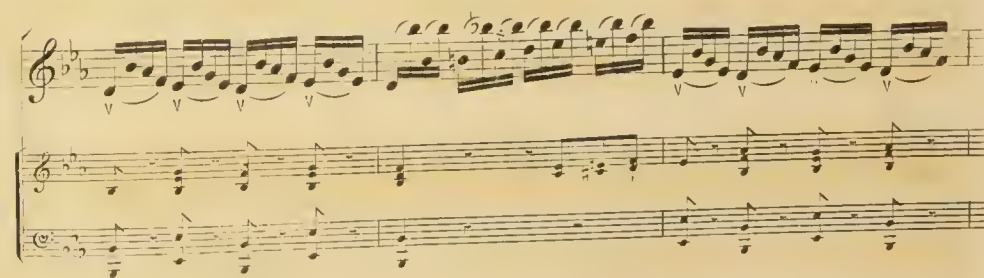
System 6: Treble clef, key signature of two flats. The first staff includes the dynamic *f* (forte). The second staff contains a series of chords.



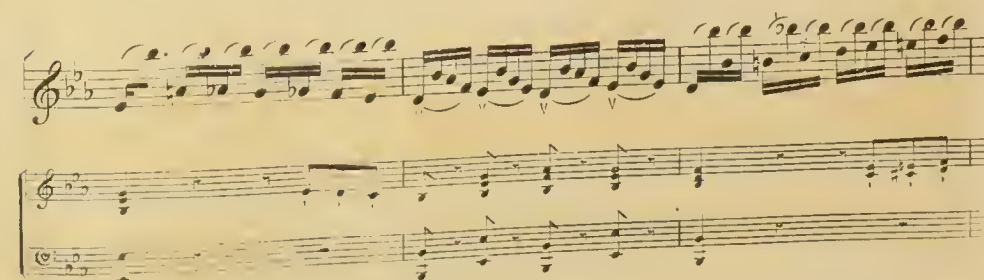
The first system of musical notation consists of a single treble staff. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody starts with a half note G4, followed by a quarter note A4, and then a quarter note B-flat4. This is followed by a half note C5, then a quarter note D5, and a quarter note E5. The next measure contains a half note F5, then a quarter note G5, and a quarter note A5. The final measure of the system contains a half note B5, then a quarter note C6, and a quarter note D6. The dynamics *dim.*, *p*, and *f* are indicated below the staff.



The second system of musical notation consists of a single treble staff. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody starts with a half note G4, followed by a quarter note A4, and then a quarter note B-flat4. This is followed by a half note C5, then a quarter note D5, and a quarter note E5. The next measure contains a half note F5, then a quarter note G5, and a quarter note A5. The final measure of the system contains a half note B5, then a quarter note C6, and a quarter note D6. The dynamics *dim.*, *p*, and *f* are indicated below the staff.



The third system of musical notation consists of a single treble staff. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody starts with a half note G4, followed by a quarter note A4, and then a quarter note B-flat4. This is followed by a half note C5, then a quarter note D5, and a quarter note E5. The next measure contains a half note F5, then a quarter note G5, and a quarter note A5. The final measure of the system contains a half note B5, then a quarter note C6, and a quarter note D6. The dynamics *dim.*, *p*, and *f* are indicated below the staff.



The fourth system of musical notation consists of a single treble staff. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody starts with a half note G4, followed by a quarter note A4, and then a quarter note B-flat4. This is followed by a half note C5, then a quarter note D5, and a quarter note E5. The next measure contains a half note F5, then a quarter note G5, and a quarter note A5. The final measure of the system contains a half note B5, then a quarter note C6, and a quarter note D6. The dynamics *dim.*, *p*, and *f* are indicated below the staff.

This image shows a handwritten musical score for the operetta 'The Merry Widow' by Franz Lehár. The score is written on ten systems of staves, each containing a piano (p) part and a violin (v) part. The piano part is written in a grand staff (treble and bass clefs), and the violin part is written in a single staff (treble clef). The music is in 2/4 time and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The handwriting is in ink on aged, slightly yellowed paper. The score concludes with a double bar line and a repeat sign.

MODERATO

51

Nº 24.

pp

ff

Fine

Da Capo

Da Capo

MODERATO

No. 25.

This musical score is for a piece titled "No. 25" in a "MODERATO" tempo. It is written in 3/4 time and the key signature has two flats (B-flat and E-flat). The score is arranged in systems of two staves each, with the upper staff in treble clef and the lower staff in bass clef. The piece begins with a piano (*p*) dynamic. It features several passages of sixteenth-note runs and chords. A first ending (marked "1^a") and a second ending (marked "2^a") are present, with the second ending leading back to an earlier section. The dynamics include piano (*p*), piano-piano (*pp*), and a final section marked with an asterisk (*). The score concludes with a double bar line.

tempo 1/2

calando

dolce

calando

sempre legato

pp sempre legato

f

f

p

pp

f

f

D. C.

pp sempre legato

pp

f

Da Capo

ALLEGRETTO CON ESPRESSIONE

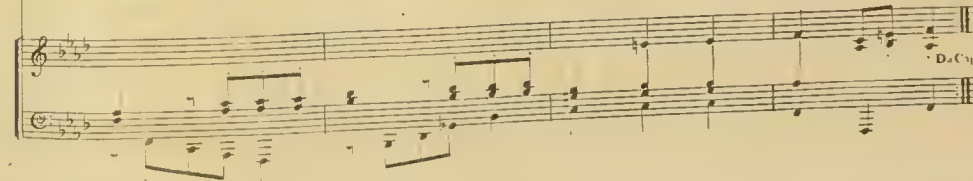
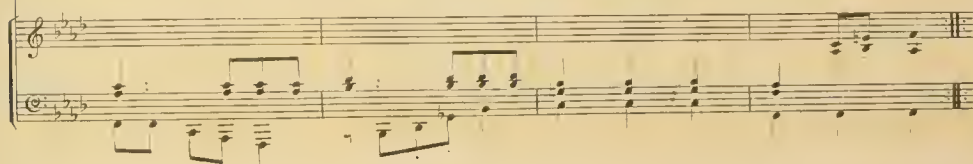
N.º 26.

The first system of musical notation for N.º 26. It consists of a treble and a bass staff. The treble staff has a key signature of two flats (Bb and Eb) and a 3/4 time signature. It begins with a series of eighth-note chords, some marked with accents. The bass staff starts with a piano (*p*) dynamic and contains a simple harmonic accompaniment of eighth notes.

The second system of musical notation. The treble staff continues with eighth-note chords, some marked with accents, and includes a forte (*f*) dynamic marking. The bass staff continues with the harmonic accompaniment.

The third system of musical notation. The treble staff features eighth-note chords with accents and a piano (*p*) dynamic marking. The bass staff continues with the harmonic accompaniment.

The fourth system of musical notation, which concludes the piece. The treble staff has eighth-note chords with accents and a forte (*f*) dynamic marking, ending with a double bar line and the word "Fine". The bass staff continues with the harmonic accompaniment, also ending with a double bar line and the word "Fine".

Minore

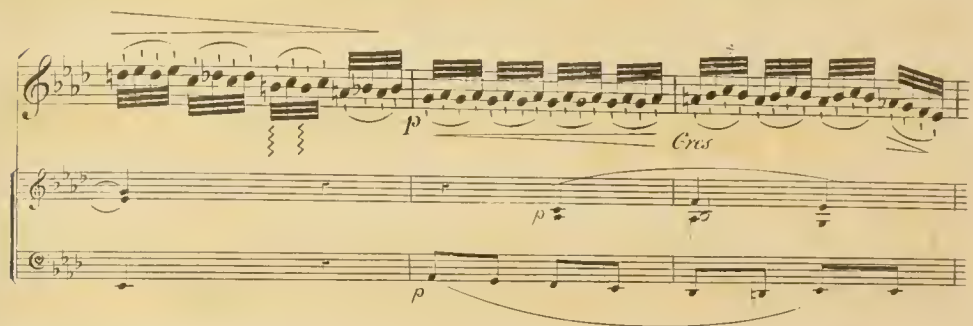
ALLEGRO MA NON TROPPO

N.º 27.

Handwritten musical score for N.º 27, Allegro ma non troppo. The score is written on five systems of staves, each system containing a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 2/4. The first system begins with a treble staff marked *p* and *Cres*, and a bass staff marked *p*. The second system continues the melody in the treble and accompaniment in the bass. The third system features a treble staff marked *Cres* and a bass staff. The fourth system shows a treble staff with a double bar line and a bass staff. The fifth system concludes with a treble staff marked *f* and a bass staff. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.




The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a piano (*p*) dynamic marking and features a series of rapid, slurred sixteenth-note passages. The middle and bottom staves are in bass clef and provide harmonic support with slower-moving lines.



The second system of musical notation also consists of three staves. The top staff continues the rapid sixteenth-note passages from the first system, marked with a piano (*p*) dynamic and a crescendo (*Cres*) hairpin. The middle and bottom staves continue their harmonic roles, with the bottom staff showing a piano (*p*) dynamic marking.



The third system of musical notation consists of three staves. The top staff features a crescendo (*Cres*) hairpin and continues the rapid sixteenth-note passages. The middle and bottom staves continue their harmonic roles, with the bottom staff showing a piano (*p*) dynamic marking.



The fourth system of musical notation consists of three staves. The top staff continues the rapid sixteenth-note passages, marked with a piano (*p*) dynamic. The middle and bottom staves continue their harmonic roles, with the bottom staff showing a piano (*p*) dynamic marking.

ANDRINO CON GUSTO

No 28

Handwritten musical score for "L'Espresso" by Franz Schubert, Op. 28. The score is written on ten systems of staves, featuring complex piano and violin parts with various musical notations such as dynamics (p, f), articulation (accents, slurs), and fingerings. The key signature is B-flat major and the time signature is 2/4.

Var. 1

First system of musical notation for Variation 1, measures 1-4. The music is in 2/4 time, key of B-flat major (two flats). The upper staff features a melodic line with eighth-note patterns and slurs, marked with a forte *f* dynamic. The lower staff provides a harmonic accompaniment with chords and eighth-note patterns.

Second system of musical notation for Variation 1, measures 5-8. The upper staff continues the melodic development with slurs and a piano *p* dynamic marking. The lower staff maintains the accompaniment pattern.

Third system of musical notation for Variation 1, measures 9-12. The upper staff shows a melodic phrase with a piano *p* dynamic, followed by a crescendo leading to a forte *f* dynamic. The lower staff continues the accompaniment.

Fourth system of musical notation for Variation 1, measures 13-16. The upper staff features a melodic line with a forte *f* dynamic. The lower staff continues the accompaniment.

Fifth system of musical notation for Variation 1, measures 17-20. The upper staff has a melodic line with a forte *f* dynamic. The lower staff continues the accompaniment, ending with a double bar line.

Var II

This musical score, labeled 'Var II', is written for a piano and a violin. The key signature is B-flat major (two flats) and the time signature is 2/4. The score is organized into four systems, each with a violin staff on top and a piano staff on the bottom. The first system includes triplets in the violin part. The second system features a repeat sign in the piano part. The third system includes a 'pp' (pianissimo) marking in the piano part. The fourth system concludes with a repeat sign in the piano part. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Var III.

The musical score for "Var III" is written for piano and consists of five systems. Each system is in B-flat major (two flats) and 2/4 time. The notation includes a treble and bass staff for each system. The first system is marked "dolce" and features a rapid, ascending melodic line in the treble staff, with the bass staff providing a simple harmonic accompaniment. The second system is marked "f" (forte) and continues the rapid melodic line. The third system features a more complex melodic line with many beamed sixteenth notes. The fourth system continues the rapid melodic line. The fifth system concludes the piece with a final cadence. The score is written in a clear, elegant style typical of 19th-century musical notation.

N^o 29.

This musical score, labeled 'N^o 29', is written for a piano and consists of eight systems of music. Each system typically includes a treble staff and a bass staff, with some systems having a third staff for the right hand. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The music features intricate rhythmic patterns, including sixteenth and thirty-second notes, often beamed together in groups. Dynamic markings such as *pp* (pianissimo) and *p* (piano) are present. A *Cres* (crescendo) marking is visible in the fifth system. The notation includes various musical symbols like slurs, accents, and phrasing slurs, indicating the flow and articulation of the pieces.

63

First system: Treble staff with complex melodic lines featuring many slurs and ties; Bass staff with a simpler accompaniment.

Second system: Treble staff with complex melodic lines; Bass staff with a simpler accompaniment.

Third system: Treble staff with complex melodic lines; Bass staff with a more active line featuring eighth notes.

Fourth system: Treble staff with complex melodic lines; Bass staff with a simpler accompaniment. Dynamic marking: *p*.

Fifth system: Treble staff with complex melodic lines; Bass staff with a simpler accompaniment. Dynamic marking: *p*.

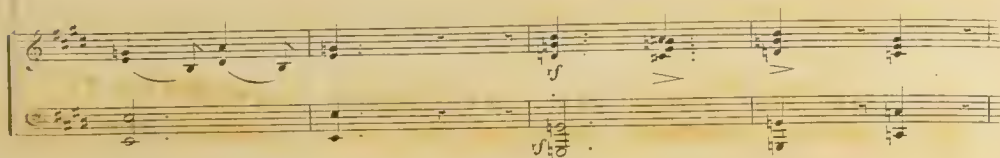
Sixth system: Treble staff with complex melodic lines; Bass staff with a simpler accompaniment. Dynamic marking: *p*.

Seventh system: Treble staff with complex melodic lines; Bass staff with a simpler accompaniment. Dynamic marking: *p*.

Eighth system: Treble staff with complex melodic lines; Bass staff with a simpler accompaniment. Dynamic marking: *p*.



First system of musical notation. The upper staff features a rapid, ascending sixteenth-note scale. The lower staff contains a few notes. A dynamic marking of *ff* (fortissimo) is present. A vertical box containing five dots is located below the *ff* marking.



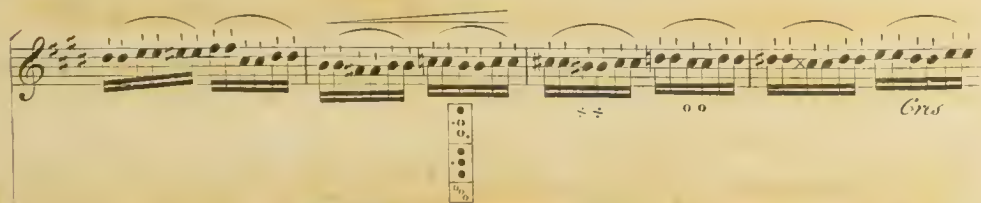
Second system of musical notation. The upper staff has a few notes, and the lower staff has a few notes. A dynamic marking of *f* (forte) is present.



Third system of musical notation. The upper staff features a rapid, ascending sixteenth-note scale. The lower staff contains a few notes. A dynamic marking of *p* (piano) is present.



Fourth system of musical notation. The upper staff features a rapid, ascending sixteenth-note scale. The lower staff contains a few notes. A dynamic marking of *f* (forte) is present.



Fifth system of musical notation. The upper staff features a rapid, ascending sixteenth-note scale. The lower staff contains a few notes. A dynamic marking of *ff* (fortissimo) is present. A vertical box containing five dots is located below the *ff* marking.



Sixth system of musical notation. The upper staff contains a few notes, and the lower staff contains a few notes.

f

pp

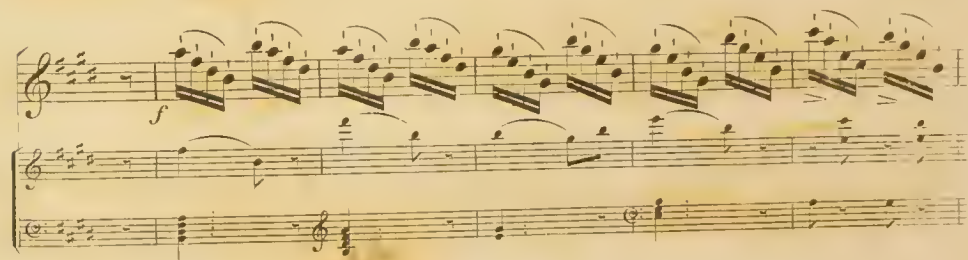
pp

dim

pp both pedals

Allegro 30.

The musical score is written on ten systems of staves. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro 30.' and the mood is 'PRESTO SPIRITOSO'. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together, and various rests. The piece concludes with a double bar line and a repeat sign.



ALLO CON SPIRITO

No 31.

This musical score is for a piece titled "FOLIOLES" (No 31), marked "ALLO CON SPIRITO". It is written in 3/4 time and features a key signature of one sharp (F#). The score is arranged in two systems, each containing a treble and bass staff. The first system begins with a treble staff containing a melodic line with eighth and sixteenth notes, and a bass staff with a rhythmic accompaniment of eighth notes. The second system continues the melodic and rhythmic themes, with the treble staff featuring more complex figures and the bass staff providing a steady accompaniment. The piece concludes with a final cadence in the treble staff.

gru---

dolce

f Da Capo

f Da Capo

Volti Scherzo

scherzo

The musical score is written on six systems of staves. The first system is a single staff with a treble clef and a key signature of two sharps (F# and C#). It begins with the word "scherzo" in italics. The second system consists of two staves, both with treble clefs and a key signature of two sharps. The first staff of the second system has a forte dynamic marking "f". The third system consists of two staves, both with treble clefs and a key signature of two sharps. The fourth system consists of two staves, both with treble clefs and a key signature of two sharps. The first staff of the fourth system has a piano dynamic marking "p". The fifth system consists of two staves, both with treble clefs and a key signature of two sharps. The first staff of the fifth system has a forte dynamic marking "f". The sixth system consists of two staves, both with treble clefs and a key signature of two sharps. The first staff of the sixth system has a forte dynamic marking "f". The score concludes with a double bar line and repeat dots.

f

p

f

f

D. C.

D. C.

AIR with VARIATIONS.

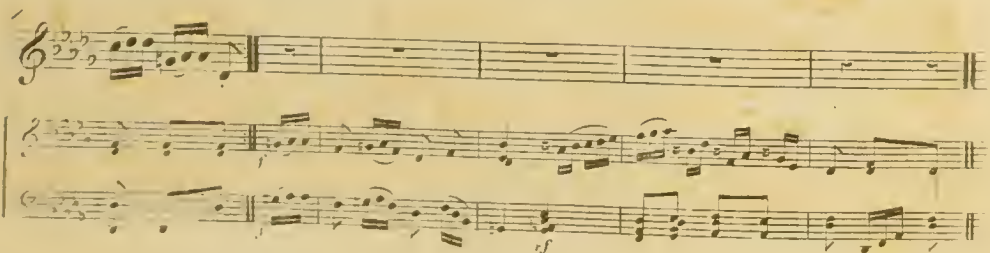
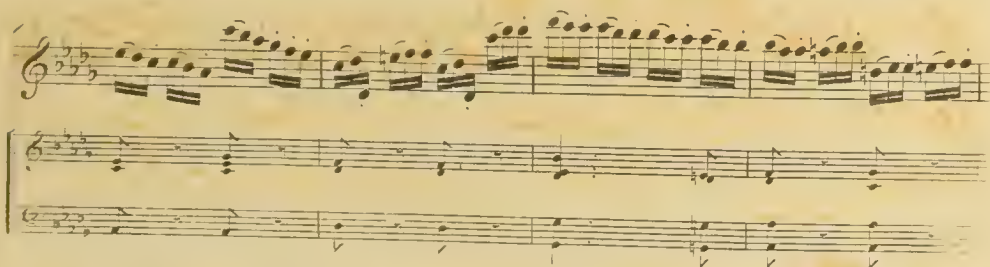
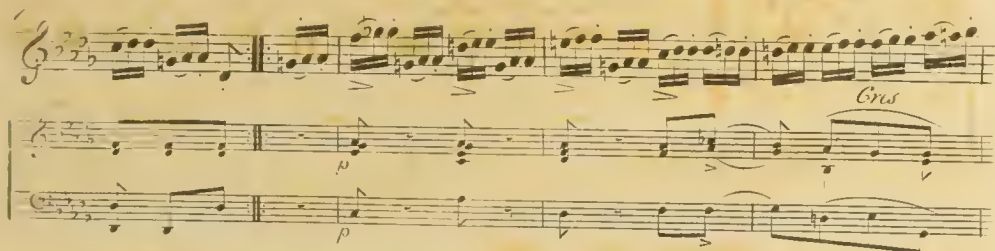
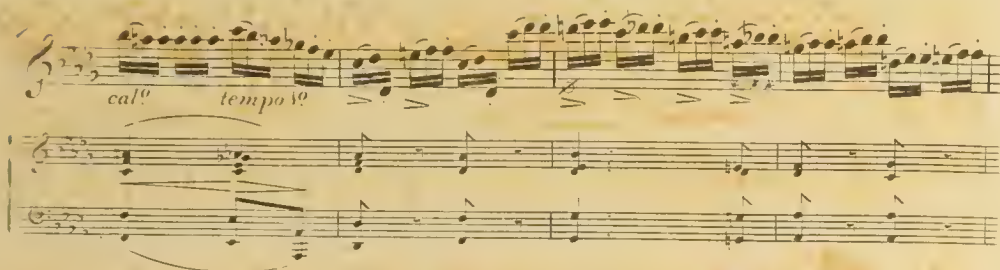
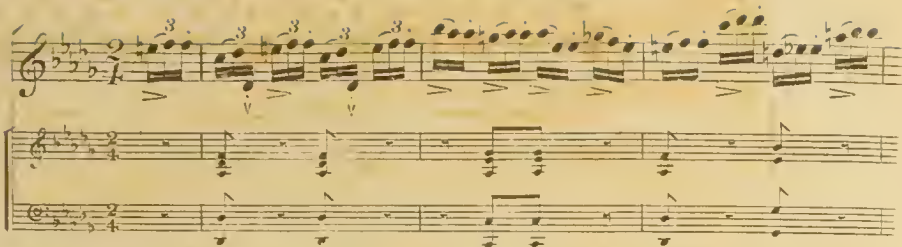
71

ANDANTINO ESPRESSIVO

No 32

The musical score is written for a single instrument, likely a piano, and consists of five systems of three staves each. The key signature is B-flat major (two flats), and the time signature is 2/4. The tempo and expression are marked 'ANDANTINO ESPRESSIVO'. The score begins with a treble staff melody and piano accompaniment. The first system shows the beginning of the piece. The second system continues the melody with a dynamic marking of 'p' (piano). The third system features a more active melody with a dynamic marking of 'f' (forte). The fourth system continues the melody with a dynamic marking of 'p'. The fifth system concludes the piece with a final cadence.

Var. I.



Var. II.

This musical score, labeled "Var. II.", is written for a piano and a cello/bass. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The score is organized into five systems, each with a piano staff on top and a cello/bass staff on the bottom.

- System 1:** The piano part begins with a *p* (piano) dynamic and features a rapid, continuous sixteenth-note arpeggiated pattern. The cello/bass part, marked *dolce* (sweet), provides a simple harmonic accompaniment with quarter and eighth notes.
- System 2:** The piano part continues its arpeggiated texture. The cello/bass part introduces a more active line with eighth-note patterns.
- System 3:** The piano part maintains its arpeggiated figure. The cello/bass part features a series of chords and moving lines, with a *f* (forte) dynamic marking.
- System 4:** The piano part continues its arpeggiated texture. The cello/bass part has a more complex, rhythmic accompaniment.
- System 5:** The piano part concludes with a final arpeggiated figure. The cello/bass part features a series of chords and moving lines, with a *f* (forte) dynamic marking.

The score concludes with a double bar line and repeat signs in both staves.



